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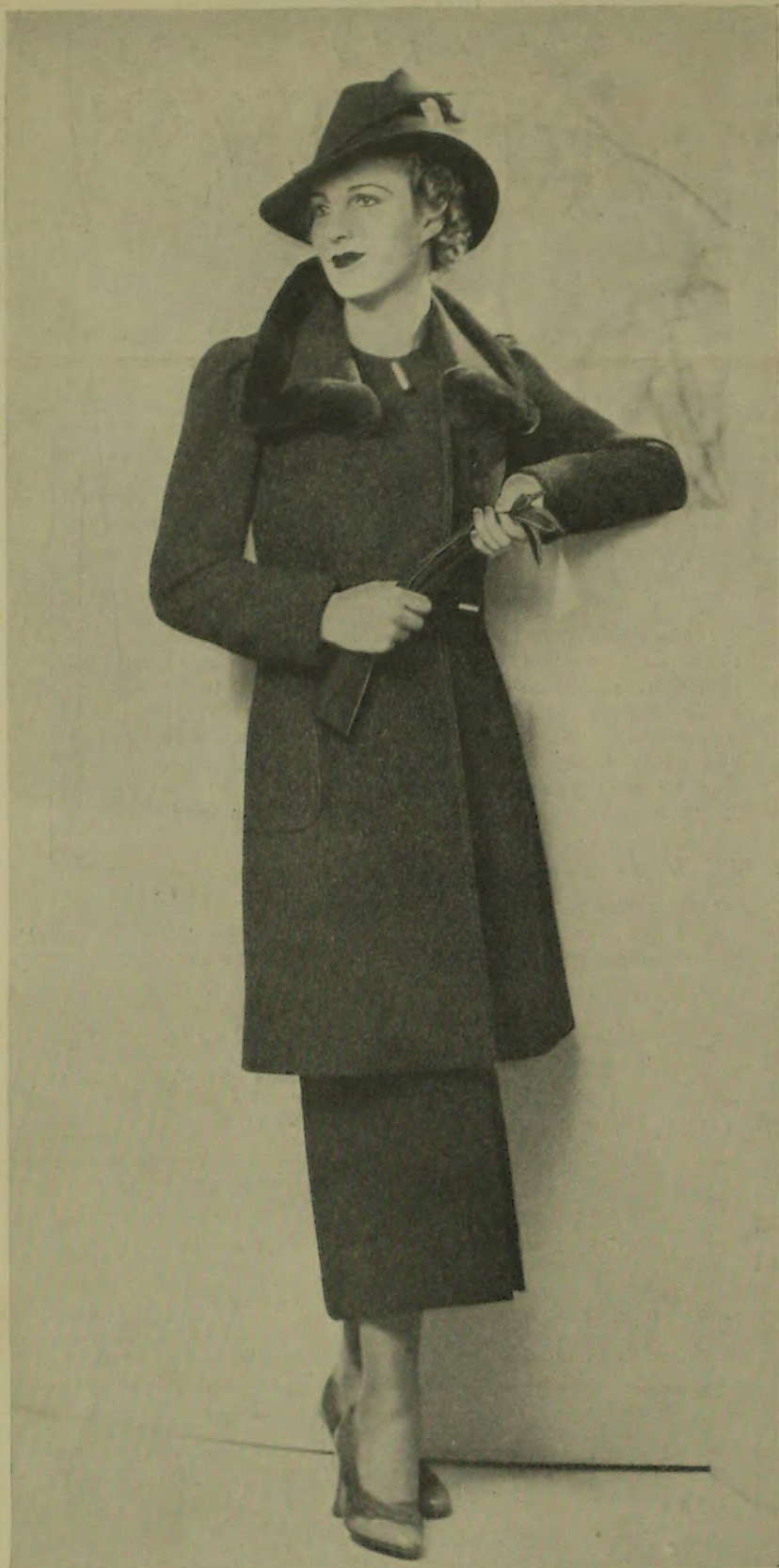
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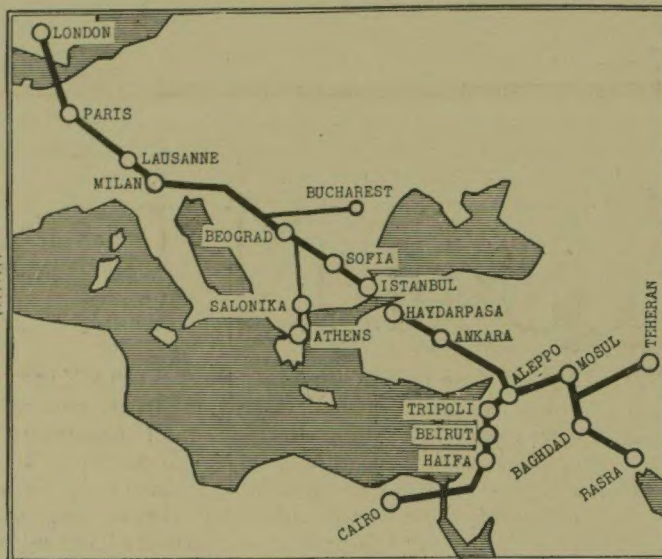
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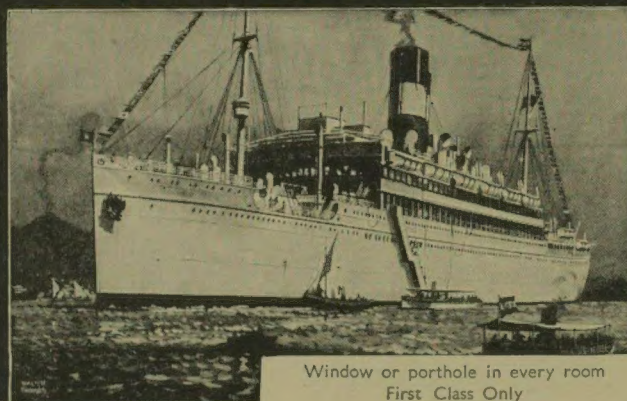
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SATURDAY, SEPTEMBER 12, 1936.



THE FIRST WOMAN TO FLY SOLO EAST-TO-WEST ACROSS THE ATLANTIC: MRS. BERYL MARKHAM, WHO RECENTLY FLEW ALONE FROM ABINGDON TO CAPE BRETON ISLAND.

SEE ILLUSTRATION ON THE NEXT PAGE.



By ARTHUR BRYANT.

I HAVE just been reading what has struck me as a very remarkable and significant book, a life of Parnell, the Irish leader, written by Joan Haslip and published some months ago. It is not so much that it is an excellent biography, nor even because it is that curious and rare phenomenon, a book written by a woman that one would have supposed to have been written by a man. For the author has painted a man, not as a woman usually sees him from the outside, but as he actually is, which, as Pepys used to say, is very strange, for women, who instinctively understand most things, very seldom understand men, though sometimes they understand one man.

Yet it was not this that interested me about the book, and so lazy a reader am I of anything that I am not compelled to read, that, had there been no more, I doubt if I should even have finished it. It was the story that gripped me—a story that seemed quite unconsciously to sum up half the nausea and restless seeking of our unsettled age.

It is a sad enough business. It is the tale of a man, brilliant, lonely and self-centred, with a passionate inner core hidden under a cold, disdainful exterior, who, after a fiery and unsuccessful early love-affair, gave himself with all his pride and genius to a political cause for which he had cared nothing till that moment. That cause was the cause of his country, if a land from which he draws no part of his blood can be called a man's country. Yet it has always been the prerogative of the aloof, hated, Protestant, English land-owning garrison of Catholic, Celtic Ireland to provide the leaders of her rebellion against England. Of those leaders, Parnell was the greatest. Within a few years, youthful and unknown as he was when he joined the Irish National Party, he had won his way by clear ascendancy of intellect and will power to the direction of the Party. To its contradictory and inchoate counsels he brought a purpose as clear and ruthless as that of a Napoleon or a Lenin. By 1881, six years after he entered the House, he was not only the "uncrowned King of Ireland," but, by his control of the Party he led in the House of Commons, the virtual arbiter of the British political scene. To the helpless bewilderment of the outwitted, out-manœuvred, out-purposed Saxons, Home Rule suddenly became a practical possibility. It became more: it became, so it seemed, inevitable.

The man who brought this about not only had a rare and brilliant flair for political strategy and a tactical understanding of the complexities of Parliamentary management amounting to the highest genius, but possessed also the power of swaying great masses. Detached and icy as he often seemed to his lieutenants and near associates, he could arouse passionate and emotional enthusiasm in the common people of Ireland. Not one of the muddle-headed, eloquent, raging demagogues of his Party could stir them as he. The colder and the more incisive his speeches, the more frantic the devotion of his audiences. Wherever the great patriot spoke the hearts of men and women were fired and melted.

As he drove through the streets of Cork in the winter of 1880-1, so dense were the windows, roofs and pavements with cheering people that it looked as if "every brick in the walls of the city was a human face."

Yet all the while it would seem that the innermost core of the man that was Parnell was never so much as touched. His mind went along with the great movement he shaped and led, as did his intense pride, but his heart not at all. Given to an American jilt in the first dawn of his manhood and only taken from her in the final wrench of betrayed and sickened hope, the intense capacity for affection inherent in his imaginative nature lay dormant. Those who knew him best never suspected its existence. Probably he himself was not even aware of it, though its volcanic stirrings drove him from time to time into fleeting encounters, amorous and transitory, with

For it so happened that Mrs. O'Shea was the one woman who could pierce that hard, outer shell which protected the lonely sensitiveness of Parnell's nature. For all the contradictions and subterfuges of her position she was not a bad woman: in some respects she was a noble and very lovable one. In her relations with a very difficult lover, she had the supreme merit as woman to man of being devoted to him and of being willing to spare herself no trouble or pain in order to bring him one moment of happiness. She would wait up for him half the night in some draughty station hotel or waiting-room in order to console him in the brief intervals of a late night in the House and a hurried political journey. She would make his supper, arrange the cushions behind his head and warm his slippers. Others saw him in his strength, she in his hours of weakness, but she never grudged the tedium and strain of it, bore with his wild fits of despair or jealousy, and guided him patiently and tenderly back to that child-like and trustful simplicity which she could always unseal in him. She was ready, in fact, to make the constant sacrifices that alone could render life tolerable to a man in his strange and terrible dilemma. She made them, and it is hard to calculate what they must sometimes have cost her. But she was a woman, and, as such, though she tried to further them, she could not comprehend the true nature and necessity of the political ends to which, as one born a King in Israel, he had dedicated himself. Her failure to do so wrecked the cause of Irish Home Rule for ever. Yet that is scarcely to be imputed blame to her, for it was the result of forces and prejudices outside a woman's ken.

Nor is blame to be imputed to Parnell because a deeply affectionate nature turned hungrily to the one fellow being he ever met who could repay that affection in its own kind. The waste and tragedy of it all lay in the fact that that passionate need for companionship, being thwarted, unloosed in Parnell all that imaginative intensity which is alike the prerogative and peril of genius, and concentrated it on a single object never created for imaginative adoration at all. Parnell, in fact, broke not only the Seventh Commandment, but the Second. He took the likeness of something that was in the earth beneath—a lovely and fascinating woman—bowed down and worshipped it. Being, unlike most men, of a vast and powerful imagination, it altered the whole course of his life and that of the millions, born and unborn, whose ordained leader he was and whom, because of his fatal obsession, he at the last failed. And here, I believe, lies the whole weakness of the modern attitude towards the relation between man and woman which we call love. For their union was not intended to be the devotional affair that the romantics of an infidel age would make it, but a prosaic, earthly, kindly alliance of mutual comfort and domestic management. To turn it from the homely, sensible and tender thing it can and should be into a substitute for religion is to try and change earth into heaven, which is just what can never be done. It is, in other words, inviting man to build his house in the sand of his own frailty and mortality instead of on the spiritual rock which every true religion has indicated as his only lasting salvation.



AN EARLY STAGE OF THE FIRST EAST-TO-WEST TRANSATLANTIC SOLO FLIGHT BY A WOMAN: MRS. MARKHAM'S MACHINE PASSING OVER SWINDON AFTER THE START FROM ABINGDON.

Mrs. Beryl Markham recently achieved the honour of being the first woman to fly alone across the Atlantic from east to west. Only two women had previously made the crossing—Miss Amelia Earhart (now Mrs. G. P. Putnam) from west to east, once alone and once as a passenger; and Mrs. Mollison, from east to west with her husband. Mrs. Markham left Abingdon R.A.F. aerodrome at 6.50 p.m. on September 4, and, after battling with bad weather and head winds all the way, made a forced landing on the following afternoon at Baleine, ten miles from Louisburg, in Cape Breton Island, Nova Scotia. Her machine, a Percival Gull monoplane, was badly damaged, but she was practically unhurt. Later, she travelled as a passenger in another aeroplane (summoned by telephone) to New York, where she received a tumultuous welcome. She is a daughter of Mr. C. B. Clutterbuck, of Kenya, and a sister-in-law of Sir Charles Markham. In 1927 she married Mr. Mansfield Markham, of Hurst Green, Sussex, and has a son aged seven. She learned to fly in Kenya, and in 1932, after only 100 hours' flying experience, she flew solo from East Africa to England in seven flying days. On the Atlantic flight she carried no wireless or safety apparatus, though, had she come down on the sea, her machine could have floated for several hours.

barmaids and hotel chamber-wenchs, during his lonely political journeyings. There were doubtless other men of consequence in Victorian England who left behind them a secret and shameful trail of subterranean intrigue. But in Parnell's case it was significant of something far deeper: if ever the dry firewood in his heart was ignited, a terrible conflagration might break out such as would end in the destruction of himself and his cause.

Even so it happened. He met his match one fine afternoon in the summer of 1880 when he and Mrs. O'Shea met in Palace Yard at Westminster and at once changed eyes. It was like the meeting of Farmer Boldwood with Bathsheba Everdene in "Far from the Madding Crowd." This man so controlled, so immune, as it seemed, to all love's tenderer fancies, became obsessed, and passionately obsessed, with the idea of love, love boundless and unmeasured and wholly centred in the ideal of one woman. From that moment he was blind to all others. For ten years the desperate, irrational, tragic obsession continued until it had worn away the last links of the O'Sheas' impossible marriage, shaken the British public to the core of its virtue-loving, sanctimonious soul, and shattered irretrievably the cause which Parnell had been leading to almost certain triumph.

FREAK EFFECTS OF A HONG-KONG TYPHOON.



THE RECENT TYPHOON AT HONG-KONG: A VESSEL WITH HER UPPER WORKS ENTIRELY BROKEN UP AND BLOWN OVER ON TO LAICHICOK PIER.



BUILDINGS IN HONG-KONG HARBOUR SWAMPED BY A PHENOMENALLY HIGH TIDE: A PHOTOGRAPH TAKEN AT SEVEN IN THE MORNING, WHEN THE DESTRUCTIVE TYPHOON HAD ALMOST PASSED.



THE VIOLENCE OF THE STORM AT HONG-KONG: A CHINESE HOUSE WRECKED BY THE WIND, WITH THE LOSS OF THREE LIVES—AN INSTANCE TYPICAL OF MANY.

A great deal of damage was done at Hong-Kong by a severe typhoon on the night of August 16-17. A wind speed of 131 m.p.h. was registered, but fortunately the centre of the storm passed fifty miles away, otherwise its effects might well have been appalling. Extensive superficial damage was reported everywhere, as well as at Canton and Macao. Many fishing vessels were lost, but only one major steamer casualty occurred. The British vessel "Sunning," which figured in a sensational piracy in 1927, tried to anchor in Junk Bay, but went ashore and was completely wrecked. Another vessel, the "Hydrangea" (formerly a British sloop), went ashore on Stonecutter's Island. There were less than a score of deaths. Three coolies were killed when a landslide overwhelmed huts containing 150 persons at the new prison at Stanley. Our photographs show the freakish effects of the typhoon, which was accompanied by four inches of rain and an exceedingly high tide.

NEW YORK TO ENGLAND IN 18 HOURS.

Two U.S.A. airmen who flew the Atlantic in excellent time landed in Wales on September 3. Mr. Harry Richman is a wireless entertainer and cinema actor, and Mr. Dick Merrill is the chief pilot of one of the American air lines. They flew at 10,000 feet practically all the way, crossing from New York in eighteen hours. This is claimed as the shortest time for the flight from New York ever recorded. Their average speed was 210 m.p.h., which is stated to be the highest speed ever averaged on a Transatlantic flight. Their machine is a converted eight-passenger monoplane with a special 1000-h.p. engine. Forty thousand ping-pong balls were put into the wings to ensure buoyancy in case of emergency. At the end of their flight they lost their way and had to come down in Carmarthenshire. They flew on to Croydon on the following day.



AFTER THEIR FLIGHT FROM NEW YORK IN EIGHTEEN HOURS: MESSRS. RICHMAN AND MERRILL STANDING BY THE MICROPHONE AMONG THE CROWD WHICH GATHERED AFTER THEY LANDED IN WALES.



THE ATLANTIC FLYERS' NARROW ESCAPE IN WALES: THE WING OF THEIR AEROPLANE ONLY JUST MISSES THE CINEMATOGRAPHER AS THEY LEAVE THE GROUND, BOUND FOR CROYDON



THE ATLANTIC FLYERS SAFE AT THEIR DESTINATION, CROYDON: MR. DICK MERRILL (LEFT) AND MR. HARRY RICHMAN, NONE THE WORSE FOR THE PERILS OF THEIR FLIGHT.



THE WORLD OF SCIENCE.



MIGHTY ATOMS OF THE DEEP.

A LIBRARY of books has been written on the Foraminifera, and the same, almost, is true of the English chalk; but of the many stories and problems connected with these two subjects, none can be more striking than that which concerns them both, the story of the building-up of the vast series of chalk rock by the Foraminifera, some of the tiniest animals living in the sea.

The English chalk extends in a broad band, in many places a thousand feet or more thick, from Dorset through Hampshire, Sussex, and Kent, with a fork running through Surrey, while another broad band runs in a north-easterly direction to Lincolnshire and Yorkshire. It has given us the white cliffs of the south-eastern counties, North and South Downs, and the Lincolnshire wolds, and, in addition to determining the topography of the counties through which it runs, has left its mark, in one way or another, on the architecture of some of the most picturesque parts of the English countryside. But this area of chalk, extensive though it be, is only a small part of the original deposit. Outcrops of it occur as far away as the north-east corner of Ireland, while on the Continent belts and outcrops are found right across to Eastern Europe.

Far back in Cretaceous times, so long ago that the period of years occupied by man's existence on the earth seems but a breath of time, the land-mass now known as Western and Central Europe, including a large portion of the British Isles, formed the bed of a tropical sea. On this bed the chalk was laid down as a slowly accumulating deposit, originally a soft, muddy ooze, which by subsequent upheavals of the earth's crust was raised above the level of the sea, drained, and consolidated to form the hard rock we know to-day. So rich is the chalk in fossils remains, and so thoroughly has it been studied, that it is possible to form a reasonably accurate idea of the history of the lost sea and of the conditions prevailing in it. It appears to have been, like the Mediterranean, almost entirely surrounded by land, and the presence of wind-blown, desert sand, and the remains of tropical fruits in those parts of the chalk known to have been deposited near its shores, indicate that the climate was then tropical. It contained a luxuriant growth of animals, and, by comparison of their remains with the marine animals of to-day, we

always very cautious in the use of them, but that the period occupied in the laying down of the chalk was a very long one will be readily appreciated when we consider the size of the animals responsible for it. The great bulk of the

other to form an irregular network. In both cases the pseudopodia act as organs of locomotion and as a means of trapping food. The body of the Foraminifera, instead of being naked like that of amoeba, is enclosed in a shell of carbonate of lime, or, less often, in an organic envelope coated on the exterior with sand-grains or broken sponge spicules. The shells are exquisite in form and a source of never-ending delight to the microscopist. Their variety is infinite, from the simple, delicately modelled flask of *Lagena* to the multi-chambered and highly complicated shell of *Nummulites*. One thing they all have in common, however, from which their collective name is derived: that the shell enclosing the body is pierced with a varying number of small holes, or Foramina, through which the pseudopodia project.

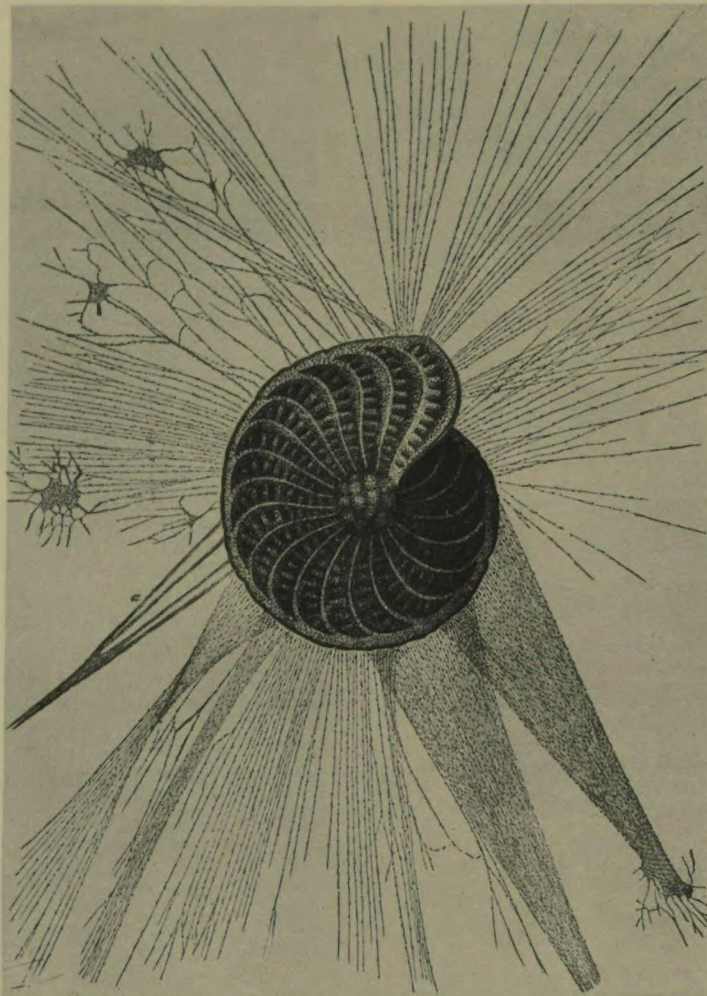
Although some Foraminifera are of comparatively large dimensions, by far the larger proportion are extremely minute, but what they lack in size is made up for in their numbers and importance. They are found in myriads throughout the world, on the shore, in the deep-sea soundings and dredgings, and floating at all depths in the seas and oceans. In places the sands of the sea-shore are composed largely of their shells, and at certain other places, as on the coast of Connemara, from far above high-water to well below low-water mark, and many feet in depth, the "sands" are composed of nothing but their shells. In the open seas, as the pelagic Foraminifera die their shells sink to the bottom and by slow accumulation build up the deep-sea oozes which to-day form tens of millions of square miles of ocean bed.

The rate of accumulation of these deep-sea oozes has been calculated at about one foot in a century, and since there appears to be no lithological distinction between them and the English chalk, the time occupied in the deposition of the latter, assuming the rate of accumulation to be the same in both cases, must have been in the region of 150,000 years.

It has been argued in recent years that the Foraminifera were not alone responsible for the building up of the chalk. In many examples of this rock the matrix is composed purely of Foraminifera; in others the shells form only a small percentage of the whole, and it has been suggested that a precipitation of carbonate of lime from the sea-water, such as is known to be taking place in certain parts of the ocean to-day, may have been a co-agent in the formation of the chalk. Whatever be the truth, however, the Foraminifera have been, and still are, more important in building up the earth's surface than any other organism. Of the many formations for which they have been responsible, mention need only be made of the broad belt of Nummulitic limestone, several thousands of feet thick, running across Southern Europe and Northern Africa, through Asia by way of the Himalayas to China.

One result of this wide occurrence of the remains of Foraminifera in the sedimentary rocks is that their study has become of great importance in recent years—as a guide in the search for oil-bearing rocks.

MAURICE BURTON.



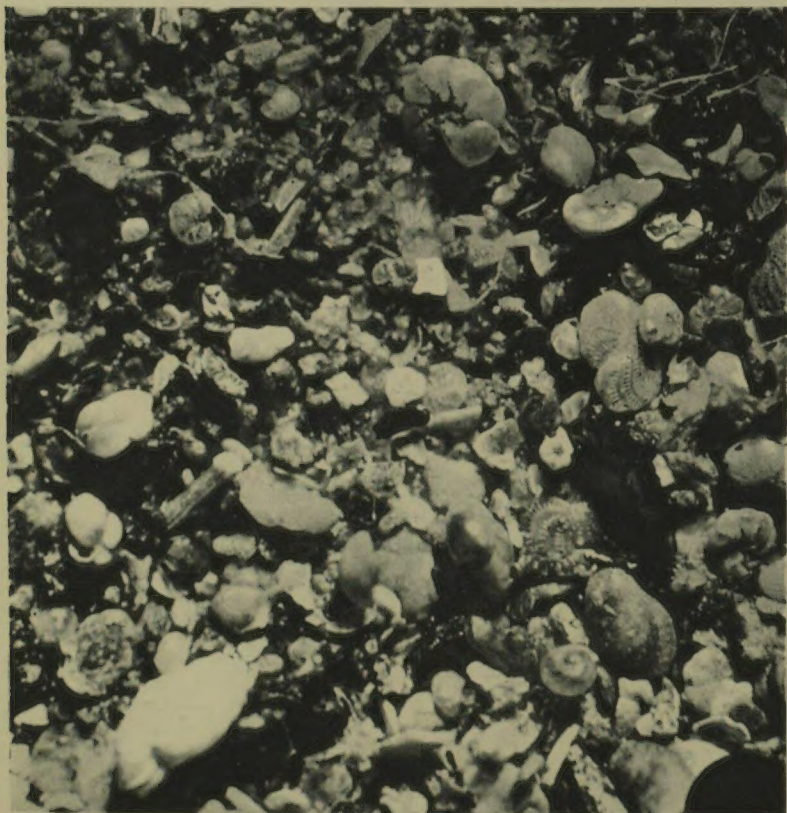
ONE OF THE MINUTE FORAMINIFERA, THE LOWLY CREATURES WHOSE DISCARDED SHELLS, IN PLACES, COVER THE FLOOR OF THE OCEAN IN COUNTLESS MILLIONS, FORMING CHALKY "OOZES": THE BEAUTIFUL, LATTICE-LIKE SHELL OF *POLYSTOMELLA*, WITH NUMEROUS PSEUDOPODIA PROTRUDING FROM THE OPENINGS IN IT. (HIGHLY MAGNIFIED.)

By transformations in the earth's crust, the chalky oozes laid down by Foraminifera millions of years ago have been raised high and dry and formed, among other things, the chalk cliffs round our coasts and the North and South Downs. In the article devoted to Rhizopoda in that excellent work, "The Standard Natural History," we read that "The stone of which the Egyptian pyramids are built was formed from deposits of a particular kind of Foram, known as *Nummulites*."

(Reproduction from "The Standard Natural History," Edited by W. P. Pyecraft; by Courtesy of the Publishers, Messrs. Frederick Warne and Co.)

chalk, excluding the larger fossils and the included flint, was formed from the accumulated "shells," or tests, of Foraminifera, animals which, for the most part, are individually only just visible to the naked eye.

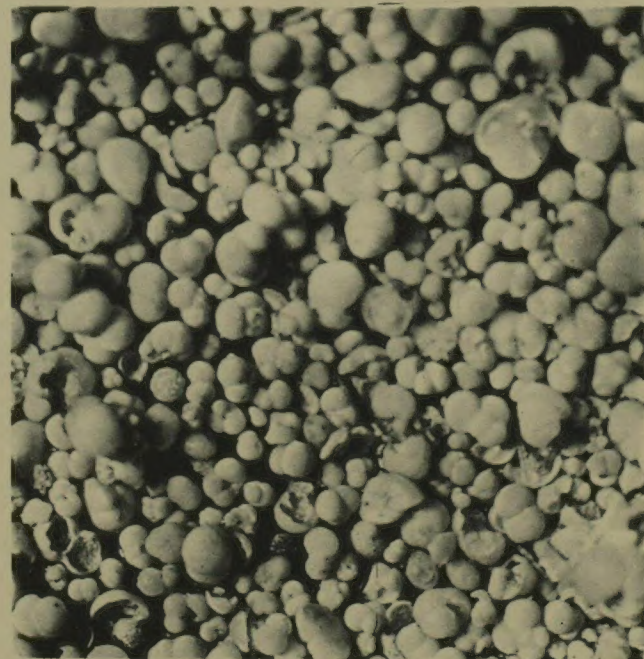
The Foraminifera belong to that large group of animals, so tremendously important in the economy of the world, with bodies composed of a single cell only, known as the protozoa. They are closely related to the better-known amoeba, which indicates that the body is a simple, irregular mass of protoplasm, usually of microscopic proportions, constantly changing its form by throwing out slender processes of its own substance, known as pseudopodia. In amoeba, the pseudopodia are short, blunt, finger-like, and few in number; those of the Foraminifera are mainly long and thread-like, often joining each



THE MULTITUDINOUS FORAMINIFERA: A PHOTO-MICROGRAPH OF A PINCH OF SAND FROM THE SEA-SHORE, SHOWING THE PRESENCE OF NUMBERS OF THESE TINY SHELLS.

may be fairly certain that it was mainly calm and, for the most part, of considerable depth. The depth seems to have varied from time to time, from about 600 fathoms to as much as a thousand fathoms. Such well-authenticated evidence as we have of the repeated rise and fall of the bed of this Cretaceous sea points to the sea itself having been in existence over a long period of time: from one to two hundred thousand years have been computed.

Estimations of geological time depend upon calculations based on such uncertain factors that the pure scientist is



THE FORAMINIFERA SHELLS, WHICH COVER THE FLOOR OF MODERN OCEANS IN THEIR UNTOLD MILLIONS: A SAMPLE OF *GLOBIGERINA* OOZE, A FORAMINIFERAL DEPOSIT OF UNKNOWN THICKNESS EXTENDING OVER AN AREA OF 48 MILLIONS OF SQUARE MILES.

THE HEIRESS TO THE THRONE OF THE NETHERLANDS ENGAGED.

PHOTOGRAPH BY BASSANO.



PRINCESS JULIANA OF THE NETHERLANDS, WHOSE ENGAGEMENT TO PRINCE BERNARD VON LIPPE-BIESTERFELD HAS BEEN OFFICIALLY ANNOUNCED: THE DAUGHTER AND ONLY CHILD OF QUEEN WILHELMINA.

It was officially announced on September 8 that Princess Juliana of the Netherlands, only child of Queen Wilhelmina and the late Prince Consort, and heiress to the Dutch throne, is engaged, with her mother's approval, to Prince Bernard von Lippe-Biesterfeld, son of the late Prince Bernard, brother of Leopold IV., Prince of Lippe. Princess Juliana was born at the Hague on April 30, 1909, and is thus twenty-seven. Her birth aroused intense joy in Holland, where a successor to the throne had been eagerly awaited. She was educated with great care and eventually received a doctor's degree at Leyden University, where she had studied. At eighteen she became a

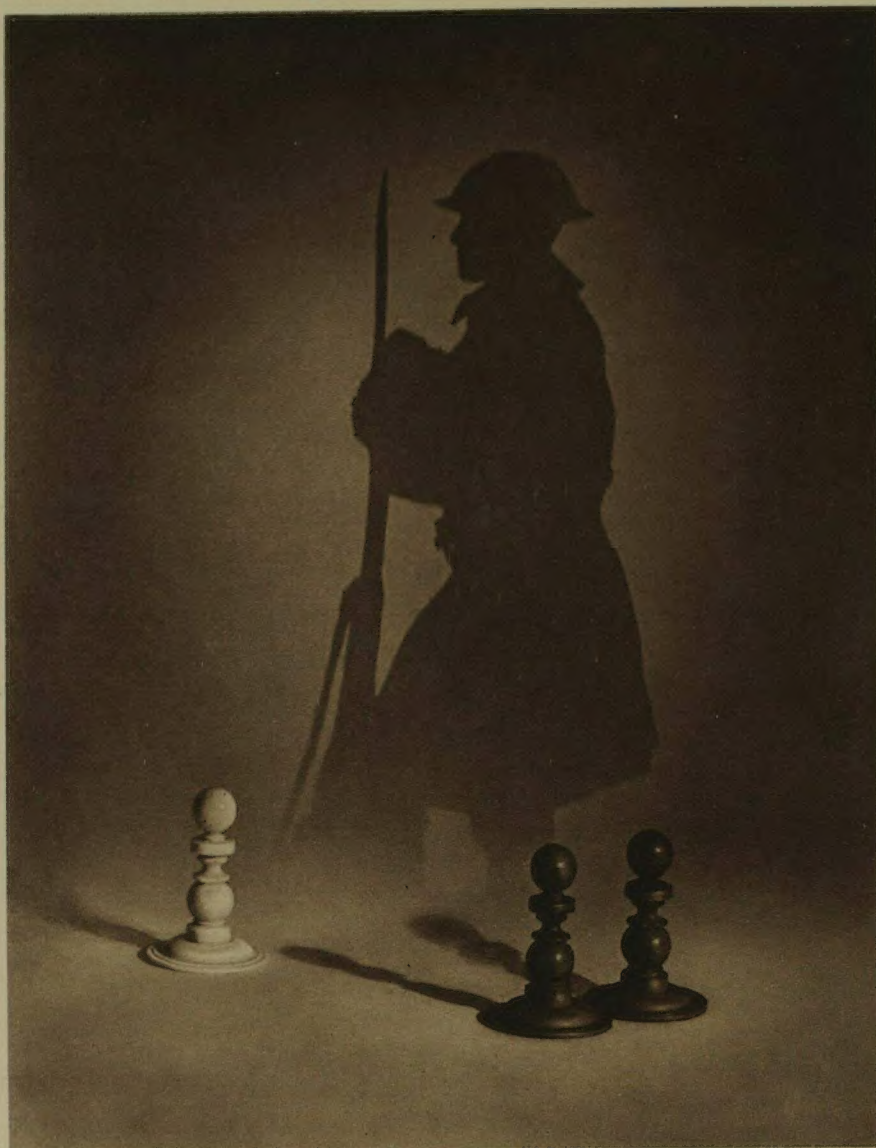
member of the Privy Council. She bears the German title of Duchess of Mecklenburg, after her father, who was Prince Henry, Duke of Mecklenburg. Princess Juliana has often visited England, and in August, 1935, she spent a holiday with Queen Wilhelmina in Scotland. In 1934 she was one of the bridesmaids to Princess Marina at her wedding to the Duke of Kent. Prince Bernard was born at Jena on June 29, 1911. He studied law at Berlin University, lived for some time in London, and then entered the service of the great German dye trust, I. G. Farben-Industrie, working first at their Paris branch and later in Berlin. He is now resident in Holland.

AT THE R.P.S. EXHIBITION: PHOTOGRAPHS FANCIFUL AND SCIENTIFIC.

FROM THE PHOTOGRAPHS IN THE EXHIBITION OF THE ROYAL PHOTOGRAPHIC SOCIETY. (COPYRIGHTS RESERVED.)



"THE CONTENTED MOTHER."—BY W. G. POLLAK.



"PAWNS."—BY F. HALL.



"X-RAY OF CHRISTMAS CRACKER."—BY ALFRED H. SMITHEMAN, M.S.R.



"KERNEL OF CORN GERMINATING."—BY C. S. FOSTER.

Photography is an art of infinite variety. As these examples from the Royal Photographic Society's Exhibition indicate, it affords scope both for the accurate recording of scientific fact and for the inventive faculty in the presentation of fanciful or dramatic themes. Under the former category, we are here shown the process of germination in corn. Again, what child has not wondered how a cracker works? The X-ray photograph explains the mystery without destroying

the cracker before it is pulled. A note in the Exhibition catalogue points out that it covers, among other branches, pictorial photography, natural history, scientific and technical studies, record, advertising, Press and theatrical photography, aerial, astronomical, meteorological, ethnographical, and geological work, colour photography, and technical applications. The Exhibition, in short, is a striking demonstration of the versatility of the camera.

AT THE R.P.S. EXHIBITION: A BRITISH BIRD SELDOM PHOTOGRAPHED.

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"ATTITUDES OF A PAIR OF DARTFORD WARBLERS."—BY RALPH CHISLETT, M.B.O.U., F.R.P.S.: THE FEMALE IN A FURZE BUSH.



THE MALE DARTFORD WARBLER: A CHARACTERISTIC ATTITUDE.

To-day (September 12) the 81st Annual Exhibition of the Royal Photographic Society opens at the Society's Galleries, 35, Russell Square, London, W.C.1, and will continue until October 10. In the natural history section particular attention is drawn to these studies of the Dartford warbler, as it has seldom been photographed. According to the "Manual of British Birds" (Saunders and Clarke) it was formerly regarded as identical with a Southern European species, but a few



THE MALE DARTFORD WARBLER SEEN IN ANOTHER ATTITUDE.

years ago the English species was given separate rank, and its name, *Sylvia undata dartfordiensis* Latham (given because it was first obtained near Dartford in 1770), was restored. It is, however, more widely distributed in England than was once supposed. "The Dartford warbler," we read, "is a restless little bird, flitting from the top of one furze bush to another, with a quick and very undulating flight. . . . The female is rather smaller than the male."

"OF LADIES MOST DEJECT AND WRETCHED."

BEING AN APPRECIATION OF
"HENRIETTA MARIA": By CAROLA OMAN.*

(PUBLISHED BY HODDER AND STOUGHTON.)

THE Capuchin friar, de Gamache, wrote of Henrietta Maria: "With the blood of the great Henry she had inherited a courage that was never to be cast down by difficulties." That, we think, will also be the verdict of every reader of this admirable study. In many ways, Henrietta Maria symbolised her age—its violence and its elegance, its implacable religious animosities, its intricacies of state-

marriage-bargain, engineered by Mazarin, that Charles would relax or abrogate the English anti-Catholic laws. This undertaking he was never allowed by Parliament to fulfil.

And so the young consort—who was never crowned Queen of England, and who, in the sequel, was to be solemnly "voted a traitor" by Parliament—though universally allowed to be "sweet" and girlishly innocent, was doomed to the sinister rôle of the arch-Papist and arch-conspirator, the more so because she very unwisely surrounded herself with foreign friends and counsellors. Her first grand crisis with Charles came when he ordered these parasites and mischief-makers from his Court. Perhaps Charles's inflexible determination in that matter first taught Henrietta Maria respect for her husband; at all events, it is one of the strangest romances of royal annals how these two, having been utterly estranged for the first three years of their married life, and having suffered profound misery in consequence, gradually fell in love with each other. Their attachment, in all the disasters that were to follow, was deep and unblemished, and their letters in the days of adversity are among the most touching of historical documents. Nine children were born to them; two died prematurely, and four fell youthful victims of the incessant epidemics of the age. Henrietta survived. She was a woman who, if life allowed her, opened her arms to happiness; and looking back on the early days of her consortship, she said: "I was the happiest and most fortunate of queens, for not only had I every pleasure the heart

her during her three months of reunion with Charles at Oxford; but when the time came for her to tear herself away, her usual luck pursued her; she put to sea dangerously ill after a difficult confinement, and in a fierce storm—for she never seemed able to cross the Channel without all the elements rising in fury against her. Still she persevered for her husband's support—now a prematurely aged and shrunken woman at thirty-five; but the day came when her lifelong friend and attendant, Harry Jermyn, first Earl of St. Albans, had to master the trembling of his limbs and the stammering of his tongue and break to her the news of her husband's death. That scene, and the scene on the scaffold itself, are extremely well conveyed by Miss Oman, with no false touch of sentiment or rhetoric.

During her exile and retirement in France as the "Widow of the Martyr," there were signs that her drastic experiences had embittered, though not broken her. At the age of forty-five, she was, as Miss Oman says, "a very difficult person." It is not to be wondered at; she was reduced to dire poverty, she was—whatever sympathy might be felt for her—an embarrassment to the French Court, and the suspense which she had had to suffer for her husband's fate was now renewed in the fluctuating fortunes of her son. Inexorable towards the enemies of her house, she quarrelled with all who showed any disposition to relax hostility to the Commonwealth; she grew more than ever *dévoté*, and her religious intolerance went so far that, when her son Henry, Duke of Gloucester, resisted all her efforts (made in direct breach of a promise to the Prince of Wales) to convert him to her faith, she dismissed him for ever without a blessing, and never saw him again before he died of smallpox. Weary at last, she seems almost to have despaired of the Royalist cause, and could only express her astonishment at a "miracle" when she learned of the Restoration. She had had little cause to expect such interventions of Providence in her affairs.

A new lease of life was offered her, and she still had the vitality to grasp opportunity. She resumed her position as a great social figure on both sides of the Channel, and henceforth her life had a dual purpose, as Queen-Mother in England, and as mother-in-law of the King's brother in France; for, by indefatigable contriving, she had made a match between the Duke of Orleans and her youngest daughter, Henrietta Anne (Charles II.'s favourite "Minette"). Thereby she achieved a dear ambition, but it brought happiness neither to herself nor to Minette, who, after a wretched married life, survived her mother by only a few months. That Henrietta Maria was still a power in the House of Stuart was shown by the amount of strenuous negotiation which was needed to reconcile her to James Duke of York's highly unpalatable marriage to Ann Hyde, daughter of Henrietta's lifelong *bête noire*, Clarendon. But the ageing woman had learned to yield to necessity.

With the Restoration, the Widow of the Martyr lost all the unpopularity which had once pursued the Papist Queen. She was handsomely provided for by Parliament, she had the affection of her son the King, and she kept her dignified, old-fashioned state, taking delight in elegant

(Continued on page 458.)



HENRIETTA MARIA AS A BRIDE: CHARLES I.'S QUEEN, WHO EXPERIENCED MANY TRAGIC VICISSITUDES IN HER LIFE, BUT ENDED HER DAYS PEACEFULLY AFTER THE RESTORATION OF HER SON.

Reproduced by kind Permission of the Owner, Sir Guy Nugent, Bt. Henrietta Maria, daughter of Henri IV. and Marie de Medicis, was married to Charles I. at the age of seventeen. The union, not at first a very happy one, later caused Henrietta to regard herself as "the happiest and most fortunate of Queens." Her fortunes suffered a series of terrible vicissitudes in the Civil War, culminating in the beheading of her husband; but she lived to be a charming and dignified old lady, the "Maddam la Mère" of Charles II.'s court.

craft, and its swift reversals of fortune. She suffered every private as well as every public grief, and her life was one of relentless vicissitudes, but throughout them all her spirit remained unbroken. Miss Oman has not only presented a sympathetic and judicious portrait of this gallant woman, but in so doing has reconstructed, with excellent historical sense, so much of the seventeenth-century setting as is necessary for the understanding of her chief figure. This volume, in the present mounting wave of biography and historical commentary, may well serve as a model to many other writers in its balance, its restraint of style and judgment, its impartiality, and the excellence of its writing, which finds just the right middle course between accurate chronicle and imaginative sensibility.

Daughter of Henry IV. of France and Marie de Medicis, Henrietta Maria was early to learn the precariousness of high estate, when her father fell by the dagger of the assassin Ravaillac. Otherwise, her childhood was the normal upbringing, under a strong-minded and ambitious mother, of those of her rank; she seems to have been a gracious and animated child, attractive without being a conspicuous beauty; and when she first met Prince Charles of England—who at that time was bidding for the hand of the Spanish Infanta—they made little impression on each other. She came to England as queen with every disqualification for her office, and with every prejudice roused against her. She knew no word of English, and was wholly French in her habits of life and of thought. She was, of course, extremely young and inexperienced, and she married a man who, though he meant well and honestly by her from the first, was also young, sensitive and proud. Most unfortunate of all, she had been trained to consider herself not only as the guardian and protectress of the English Catholics, but as the apostle of her hereditary faith in a Protestant country. It was as impossible for her to be popular in a country where she was the centre of every fanatical suspicion as it was impossible for herself to regard with affection a land of heretics. The clash was all the more irreconcilable because it had been part of the



CHARLES I.'S VIVACIOUS AND CHARMING CONSORT: HENRIETTA MARIA—A PORTRAIT AFTER VANDYCK PRESERVED AT GRIPSHOLM CASTLE, SWEDEN.

Reproduced by kind Permission of the Nationalmuseum Sweden.

could desire; I had a husband who adored me." Her amusements, if costly, and, in the eyes of some of her subjects, frivolous, were innocent enough; she travelled indefatigably with her husband, and to the end of her life she never tired of her delight in masques and plays, in which she loved to perform. But chiefly her life consisted in her family and her religion. England, if it did not take her to its heart, tolerated her and let her be.

How soon was she to write to her sister: "I swear to you that I am almost mad with the sudden change in my fortunes. From the highest pitch of contentment I am fallen into every kind of misery, which affects not only me, but others. Imagine what I feel to see the King's power taken from him, the Catholics persecuted, the priests hanged, the persons devoted to us removed and pursued for their lives because they served the King. As for myself, I am kept as a prisoner, so that they will not even permit me to follow the King." In the dark days, she became her doomed husband's chief and most insistent counsellor. But, alas! she was not a good counsellor—indeed, in the view which she took of the situation, it was impossible for her to do other than encourage her husband in the very courses which brought his fate more swiftly upon him. Escaped to Holland, she was tireless—whatever she was suffering—in seeking money and aid for Charles's cause. After a year's absence, she made a courageous and perilous return to England, and wrote almost gaily of herself as "Generalissima" marching with her husband's troops to meet him. Some measure of happiness was restored to



HENRIETTA MARIA, "THE WIDOW OF THE MARTYR": A PAINTING BY CLAUDE LE FÈVRE OF THE CHARMING AND DIGNIFIED OLD QUEEN MOTHER OF CHARLES II.'S COURT.

Reproduced by kind Permission of the Owner, J. G. Morrison, Esq.

* "Henrietta Maria." By Carola Oman. (Hodder and Stoughton; 18s.)

AT THE R.P.S. EXHIBITION: TWO REMARKABLE NATURE PHOTOGRAPHS.

FROM THE PHOTOGRAPHS IN THE EXHIBITION OF THE ROYAL PHOTOGRAPHIC SOCIETY. (COPYRIGHTS RESERVED.)



"LAND-CRABS IN CRICKET VALLEY, ASCENSION ISLAND."—BY JOHN MARK KEILOR.



"PENGUINS."—BY E. VIDAL-RIBAS.

As usual, the Royal Photographic Society's Exhibition is rich in fascinating nature studies. The lower example shows the penguin's grace and power in the water as contrasted with its ungainly movements on land. A note on the land-crabs states: "These repulsive creatures are found in hundreds on the little Island of Ascension in the middle of the South Atlantic Ocean. Living in burrows, they emerge in large numbers when the rain-clouds hang low over Cricket Valley,

apparently attracted by the moisture. Their diet includes prickly pears, guavas, dead rabbits and rats, and they use their powerful nippers for inserting the food into their capacious mouths. The largest crabs have a body about the size of a man's fist and a span of legs nearly as large as a breakfast-plate. The colour of the body is pale yellow, mauve, or dark red. The species shown here is not peculiar to Ascension Island, being also found in Africa in the Congo region."

BOOKS OF THE DAY.

ON my table lie sundry books of poetry and books about poetry, some of which I ought to have tackled long ago. Being (at the moment of writing) in idle holiday mood, I hardly feel equal to approaching the Muses with that high seriousness which is their due. Rather do I respond to the spirit of fanciful badinage, and still more to the title, of a poem called (after the popular song) "I do like to be beside the seaside." In it, by the way, we get an elusive glimpse of holiday travel in an incredibly peaceful Spain, along a road—

Where vanilla-coloured ladies ride
From Sevilla.

This quotation comes from the seventh section of "Façade," addressed to Mr. Sacheverell Sitwell and included in "SELECTED POEMS." With an Essay on her own Poetry. By Edith Sitwell (Duckworth; 8s. 6d.). Miss Sitwell has a rare command of language, and an unerring sense of style, whether in her elaborate verbal fantasies, or in graver mood, as in her fine "Elegy on Dead Fashion."

Whatever may be said for or against her theories of technique, as set forth in her long introductory essay, I could wish that all poets had similarly explained their aims and methods. Only think if we had such essays from Shakespeare, Milton, and the rest! In answering her own critics, Miss Sitwell shows no false humility. "I was brought up in the country," she writes, "and mine is a country world. . . . Much of the trouble that has arisen about my poetry is due to the fact that the members of the Bungalow School of Verse do not recognise the country when they see it, since they are far too busy making an irritating noise with their motor-bicycles, that are always being wound up but never start. The vegetable world to them signifies an aspidistra; . . . We all have a right to our own tastes. The world I see is a country world, a universe of growing things, where magic and growth are one."

It is remarkable how Greek and Roman antiquity still holds its own in modern poetry as a source of theme and allusion. Miss Sitwell is no exception to that rule. Neither is the Poet Laureate, who has recently given us "A LETTER FROM PONTUS." And Other Verse. By John Masefield (Heinemann; 6s.). The title poem is a blank verse narrative put into the mouth of a young Roman pro-consular official (equivalent in our days to a Colonial Governor's assistant), who, in the first year of Tiberius, is sent to report on the situation at Tomi on the Euxine. There he meets the exiled poet Ovid, sent thither years before by Augustus for secret reasons never since divulged, but connected by rumour with some intrigue with that Emperor's granddaughter Julia. Ovid, no longer the debonair courtier, but—

. . . an old, bleak, broken-hearted man
Dressed in wool trousers and a sheepskin coat,
befriends the young officer, and on the latter's departure for Rome gives him a letter (to be read at sunset on the Pincian Hill) telling the whole story of his banishment. This letter, which forms the bulk of the poem, fills the gap in history with a dramatic episode.

Among the remaining pieces composing the volume, most of the familiar Masefield notes are sounded. The Laureate's function is represented in "Westminster Hall." There are poems of the sea, of Drake and the Spanish Main, of country life and character, nature and sport, and some, in a satirical vein, on war and the makers thereof. That poetry can be extracted from the most modern things is illustrated in "The Long Drive," describing a car journey from Edinburgh to Boar's Hill, near Oxford, and giving by its rapid metre a vivid impression of speed, with picturesque glimpses at historic places passed on the way, such as Ecclefechan, the home of Carlyle, or Troutbeck, where—

The horn of John Peel had aroused men to mirth.

In a more lyrical manner we are reminded of the poet's enthusiasm for the theatre by the charming stanzas of "Ballet Russe"—

The gnome from moonland plays the Chopin air.
The ballerina glides out of the wings,
Like all the Aprils of forgotten Springs.

The only poem in the Laureate's book to which I demur (and that not on æsthetic grounds) is the last one, bidding his friends "print not my life or letters." He even goes so far as to invoke, with Tennyson, a Shakespearean curse

on those "who will not let his ashes rest." I sincerely trust, however, that his friends will admonish him and persuade him to withdraw this unkind interdict.

The fact that no definition of poetry has hitherto proved generally acceptable is due, I think, to confusion arising from the use of the word in different senses. Sometimes "poetry" indicates everything written in verse, including any kind of doggerel; sometimes it means only verse of a certain standard or quality; sometimes it means a quality which may be found either in verse or prose; sometimes, again, it is used metaphorically, in such phrases as "the poetry of motion." Obviously, no single definition can cover all these various senses of the word. One, applied to serious poetry (written in verse) is "patterned ecstasy." I have just found another in a delightful little volume of essays called "A READING OF LIFE." By S. R. Lysaght (Macmillan; 6s.). Among the component essays is "A Reading

I was amazed to find that George Meredith, to whom I afterwards introduced this poem, found in it no charm."

I have found Mr. Lysaght's essays very enjoyable, and I am with him in most of his judgments, except that I am inclined to dispute his dismissal of Horace as prosaic, and I cannot follow him all the way in his disparagement of Miss Sitwell and Mr. T. S. Eliot. He dislikes Mr. Eliot's obscurity and abstruse allusions, and by contrast observes: "The indefiniteness which is found in some of our mystic poets, such as Blake or George Russell (A. E.) and in many of the poems of Browning, Meredith, and Yeats is not obscurity, but the first light that shines on obscure regions." Concerning certain other modern poets, Mr. Lysaght says: "Their morbid introspection has been belauded as interpretation of subtle human emotion; but in most cases the self-revelation would be better described as indecent exposure."

Readers who would like to test the justice of Mr. Lysaght's criticism and theory on the most famous pioneer of innovation in modern poetry have an opportunity of doing so in "COLLECTED POEMS." 1909-1935. By T. S. Eliot (Faber; 7s. 6d.). I cannot claim to be an Eliot "fan," and I am far from posing as an interpreter of such intellectual conundrums as "The Waste Land." I was brought up in older and more lucid traditions, and I do not care for parables and allegories, imagism or symbolism, in verse. I prefer a poem to mean what it appears to mean on the surface, and not something else needing references to folklore and anthropology for its proper understanding. Yet, for all that, I do not accept Mr. Lysaght's statement that Mr. Eliot has never written a fine line, or the poet's own statement expressed in the couplet—

How unpleasant to meet Mr. Eliot
With his features of clerical cut.

I find things to enjoy in his verse, which perhaps, from the point of view of the elect, it may be a mistake or even a heresy, to enjoy. I recognise in Mr. Eliot a humorist who might if he would give us delectable things also in prose. Thus, in the second section of "The Waste Land," the public-house bar dialogue with its haunting refrain: "Hurry up, please, it's time," recalls Arthur Roberts and a scrap of old stage patter—"Come on, Arthur; they're open!"

Just to show that I am not prejudiced against Mr. Eliot and his works, I may add that I have recently bought with my very own money—an unheard of act in a reviewer—a new edition of Tennyson, with an Introduction by Mr. Eliot, to see what he had to say about my favourite among the Victorians. I rather expected a little aversion, if not contempt, but I was pleasantly disappointed. Mr. Eliot, in fact, is less scornful than Mr. Lysaght, who complains of "the atmosphere of the ladies' school and the Deanery" in the Arthurian Idylls. The chief fault Mr. Eliot finds with Tennyson is that he cannot tell a story, but at the same time he considers the occasional lyrics in "The Princess" are "of their kind among the greatest of all poetry." He also pays a magnificent tribute to "In Memoriam," and to its author's mastery of metre and of verbal music. Tennyson, he concludes, is "with Virgil as Dante saw him, a Virgil among the Shades, the saddest of all English poets, among the Great in Limbo, the greatest rebel against the society in which he was the most perfect conformist."

Mr. Eliot has supplied us with full notes to "The Waste Land," but I wish he had followed Miss Sitwell's example by prefacing his book with a general introduction explaining his poetic theory and practice. He above all poets needs such an interpretation, and I am sure it would increase his popularity.

One useful means of approaching present-day poetry is provided in a new and well-chosen anthology, "THE FABER BOOK OF MODERN VERSE." Edited by Michael Roberts (Faber; 7s. 6d.). Explaining the scope of his work, the compiler says: "This is not intended to be a comprehensive anthology of the best poems of our age. The poems in the book were, with few exceptions, first printed after 1910. This date is arbitrary, and so are some of the inclusions and omissions. I have included only poems which seem to me to add to the resources of poetry; to be likely to influence the future development of poetry and language."

[Continued on page 162.]



USED FOR TAKING THE WONDERFUL HIGH-SPEED PHOTOGRAPHS OF HUMMING-BIRDS (ON THE OPPOSITE PAGE) WITH EXPOSURES OF 1/100,000TH OF A SECOND: APPARATUS AT THE HOME OF MR. AND MRS. LAWRENCE J. WEBSTER, OF HOLDERNESSE, NEW HAMPSHIRE, U.S.A.

The above photograph shows the arrangement used for taking high-speed still and motion pictures of humming-birds, as shown on the facing page. The reflector containing an argon stroboscopic lamp can be seen inside the window. The cameras also were inside the house, so that the noise should not frighten the birds. Mrs. Webster is shown filling one of the glass feeding-tubes, and there are two humming-birds directly in front of her, one just to right of her right wrist and the other just to left of her left hand. This picture, taken with an exposure of 1/25th of a second, shows the wings as a blur. The exposure time of the other photographs (opposite) was about 1/100,000th of a second, which is sufficiently short to photograph the wings without blur. They are the joint work of Messrs. Harold E. Edgerton, Kenneth J. Gernsmausen, and Herbert E. Grier, all of the Massachusetts Institute of Technology.

of Poetry," which expresses what may be called the conservative as opposed to the revolutionary view of poetic art. "Poetry," says Mr. Lysaght, "is the expression of the emotion caused by an intense realisation of life."

Mr. Lysaght has known some famous poets as well as their works, and one of his most interesting passages recalls his visit, as a young man, to Stevenson in Samoa, and hearing R.L.S. himself read that gem of poetic nostalgia—"Home no more Home to me." "He told me [writes Mr. Lysaght] that he considered the capture of rhythmical effect to be one of the greatest adventures of a poet. He said he was always hoping to achieve it, often in vain (we have only to read his *Songs of Travel* to see his successes), and he instanced Yeats as the modern poet whose music had carried us farthest into undiscovered regions. He cited *The Lake Isle of Innisfree*, a poem much less familiar in 1893 than it is to-day, as an illustration; and so assured did I feel of the enchantment of the music in its verse, that

AMAZING HIGH-SPEED PHOTOGRAPHY IN 1/100,000TH OF A SECOND : HUMMING-BIRDS ON THE WING.

WE add here to many previous examples illustrated in our pages of amazing high-speed photography by Messrs. Harold E. Edgerton and Kenneth J. Germeshausen—now associated with Mr. Herbert E. Grier—of the Massachusetts Institute of Technology. Excepting Nos. 1 and 2, the exposure time was about 1-100,000th of a second. An explanatory note states: "High-speed motion pictures taken at 1200 per second made it possible to measure the frequency of the wing-beats. It was found that the wings beat about fifty times a second when the bird is hovering, and the rate increases to about seventy per second when it is frightened and flies away. The wing action appears to consist of a sculling movement, with the lower part of the wing lagging behind the upper on both forward and backward strokes. No picture shows the feathers opening, as in the homing pigeon in 'The Illustrated London News' of March 16, 1935."

1 AND 2. FOR CONTRAST WITH HIGH-SPEED PHOTOGRAPHS: AN ENLARGEMENT OF TWO PHASES FROM A 35-MM. CINE-FILM TAKEN AT THE ORDINARY RATE, SIXTEEN PICTURES A SECOND: (UPPER) A BIRD HOVERING BEFORE A FEEDING-TUBE; (LOWER) THE TAIL VISIBLE ONLY AS A SEMI-CIRCULAR BLUR AS THE BIRD TURNS.



3. AN ENLARGEMENT OF THE BIRD IN THE LOWER LEFT CORNER OF NO. 5: A HIGH-SPEED PHOTOGRAPH, SHOWING THE TONGUE, WHICH PROTRUDES FROM THE BEAK FOR DRINKING.



4. FOUR HUMMING-BIRDS, WITH THEIR WINGS IN VARIOUS POSITIONS, DRINKING FROM A LARGE TYPE OF FEEDING-TUBE CONTAINING SUGARED WATER (ONE PART SUGAR TO TWO PARTS WATER): A HIGH-SPEED PHOTOGRAPH.



5. ANOTHER HIGH-SPEED PHOTOGRAPH OF A GROUP OF HUMMING-BIRDS HOVERING AROUND A FEEDING-TUBE: (LOWER LEFT CORNER) A BIRD WITH PROTRUDING TONGUE SHOWN IN THE ENLARGEMENT IN ILLUSTRATION NO. 3.



6. WITH WINGS ON THE BACK STROKE: A HUMMING-BIRD TAKING A DRINK FROM A FEEDING-TUBE—ONE OF THE HIGH-SPEED PHOTOGRAPHS OBTAINED IN THE MANNER ILLUSTRATED ON THE OPPOSITE PAGE.



7. TWO FEMALE HUMMING-BIRDS HOVERING ABOUT ONE OF THE FEEDING-BOTTLES, WHILE A THIRD IS SEEN (IN THE LEFT BACKGROUND, OUT OF FOCUS) AWAITING HER TURN: ANOTHER EXAMPLE OF HIGH-SPEED PHOTOGRAPHY.

ANCESTRY OF THE "WARSPITE":

THE MARINE SOCIETY'S TWO 150th ANNIVERSARIES—
THE FIRST TRAINING-SHIP AND ITS FOUNDER.



THE FIRST "WARSPITE" AS A "74," BEFORE CONVERSION TO A FRIGATE: "THE 'WARSPITE' RETURNING TO SPITHEAD FROM HER VOYAGE ROUND THE WORLD, JULY 28, 1827." By Permission of the Trustees, National Maritime Museum, Greenwich.



THE FIRST "WARSPITE" REDUCED FROM A "74" TO A 50-GUN FRIGATE IN 1840; LENT TO THE MARINE SOCIETY IN 1862: AN ENGRAVING FROM A PAINTING BY N. M. CONDY. (By Permission of the Parker Gallery.)

THE antecedents of the training-ship "Warspite," now lying in the Thames near Grays, go back to the middle of the eighteenth century, and the Marine Society, which owns the "Warspite," is this year commemorating three major anniversaries. In 1756, mainly through the philanthropist Jonas Hanway, the Society was founded, to encourage voluntary enlistment by fitting-out landsmen for the Royal Navy. Not long afterwards, the Society was invited to provide also for boys, and turned its attention to rescuing ragged and destitute boys from the streets and drafting them as servants in his Majesty's ships. On the conclusion of the Napoleonic Wars in 1815, the Society's important work with the men ended, and it gave its whole consideration to the training of boys. In September 1786, fulfilling a long-cherished plan of Hanway's, the Society inaugurated its original ship, the "Beatty," which commenced her training career on the 3rd of that month, two days before the death of Hanway, her charitable creator. Thus September 3 and 5 this year mark two important 150th anniversaries in the Marine Society's records. Shortly stated, the achievements of this historic body have been, firstly, to produce a system of recruiting and equipping men for the Navy, thereby abating the evils of the Press Gang and other objectionable practices, then to send to the sea services lads rescued from poverty and trained for that calling, and in more recent years to provide a constant supply of boys of only very good character and physique for the Royal Navy and Mercantile Marine. With but two short interruptions, the good work has continued for a century and a half, and no fewer than 70,300 boys have been sent to sea. The earlier ships which followed the little merchant vessel "Beatty" successively increased in size, and went to berths lower and lower down the Thames. The "Beatty" and the "Thorn" (ship-rigged sloop, 308 tons, 1799), the "Solebay" (32-gun

(Continued opposite.)



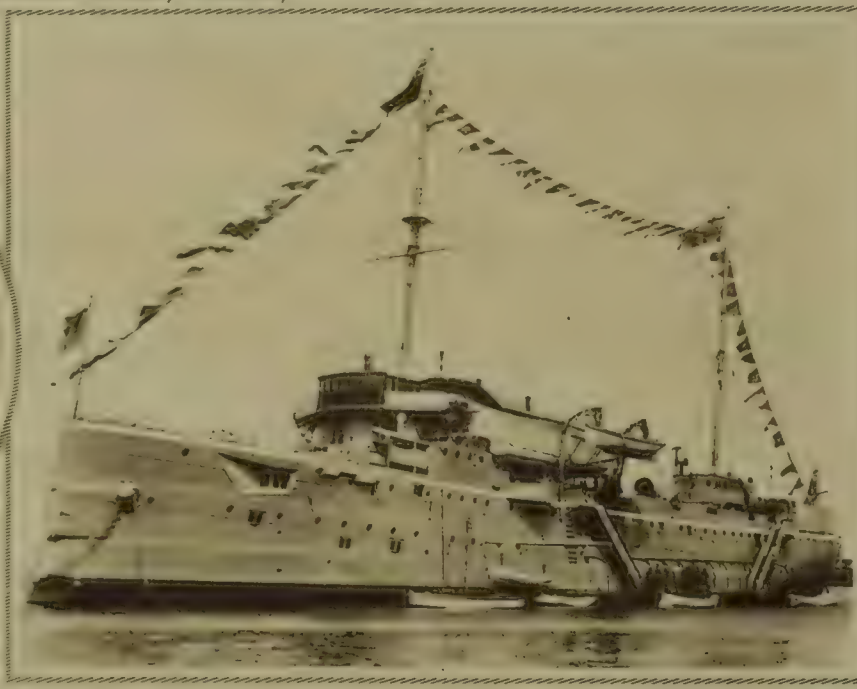
CHIEF FOUNDER OF THE MARINE SOCIETY (1756) AND OF THE WORLD'S FIRST TRAINING-SHIP (1786), FOLLOWED LATER BY SUCCESSIVE "WARSPITES": JONAS HANWAY (1712-1786), THE FAMOUS PHILANTHROPIST. (By Permission of the Trustees, National Maritime Museum, Greenwich.)

frigate, 688 tons, 1815) and the "Iphigenia" (38-gun frigate, 876 tons, 1833), in turn occupied a berth in Greenwich Reach, close to Deptford Creek. After that, the "Venus" (46-gun frigate, 1069 tons, 1848) and her two followers lay off Charlton, near Woolwich. The first "Warspite" training-ship was originally a 74-gun vessel, but was "cut down" to a 50-gun frigate (1890 tons) in 1840, and afterwards lent to the Marine Society in 1862. The second "Warspite" was perhaps the handsomest ship in this long list. Launched in 1833, she was then named "Waterloo," was of 2718 tons, and carried 120 guns. She was converted to screw in 1859, when her tonnage increased to 2845, and her guns were reduced to 74. After the Crimean War, in view of our alliance with France and a desire to remove a memory which might cause annoyance to our allies, she was renamed. The new name chosen, "Conqueror," and the fact that the figurehead obviously represented the Duke of Wellington, gave the French even deeper offence. She was lent to the Marine Society in 1876, and her name was changed once more, to "Warspite," to keep up the tradition. She was moved to Greenhithe in 1901. After her loss by fire in 1918, it was not till 1921 that another ship was procured. The choice fell upon H.M.S. "Hermione," sold out of the Navy for scrap. She was originally a protected cruiser of 4360 tons, completed in 1894. During the war she served as a depot ship at Lough Larne and at Southampton. Her armament, engines and boilers had to be removed to fit her for training purposes. Her long, lean, grey, modern hull contrasts with the traditional square-rigged, black-and-white gun-ported shapes of most training-ships. Owing to riverside commercial developments, she moved further down the Thames in 1929, and was then parted from her shore establishment, which included sick-quarters, boat-sheds, wash-houses, and a swimming-bath. The Society insists

(Continued below.)



THE SECOND TRAINING-SHIP "WARSPITE": LAUNCHED IN 1833, AS THE "WATERLOO"; RENAMED "CONQUEROR" AFTER THE CRIMEAN WAR; CONVERTED TO SCREW, 1859; LENT TO THE MARINE SOCIETY, 1876; LOST BY FIRE, 1918.



THE THIRD TRAINING-SHIP "WARSPITE," AS SHE IS TO-DAY: ORIGINALLY A PROTECTED CRUISER, H.M.S. "HERMIONE," COMPLETED IN 1894; USED IN THE WAR AS A DEPÔT SHIP; ACQUIRED BY THE MARINE SOCIETY, 1921.

on the boys being able to swim, and since they cannot learn in the river itself, has had the expense of building a swimming-bath on board. The use of a training-ship as a home, and for turning its pupils into sailor-lads, was first derived from the Marine Society's example, and the dozens of training-ships now distributed over British waterways since 1786 have mostly been in imitation of that model. A floating ship, with its strong romantic appeal to British boyhood and its comparatively small cost of running, has proved far the most satisfactory method of dealing with the problems of poor children. One form of training-ship occasionally found is the "reformatory-ship," now called an "approved school." The "Warspite," however, does not admit boys who have not a perfectly clean sheet, though

it doesn't matter how destitute they may be. The Marine Society claims to administer the sole voluntary establishment in the Port of London for receiving poor boys of good character and fitting them for a sea career, without any expense to parents or guardians. In 1786 the management of a simple, unique training-ship presented few complications to Hanway and his associates, who had raised £20,000 in their first three years. They would have been appalled by the difficulties which beset their successors, the present Committee. These have had to convert and preserve an ageing steel ship, provide a costly causeway, and incur numerous other expenses, in face of depleted funds and the diversion of the interest of their once loyal and munificent disciples into rival channels.

THE AGONY OF THE "EUBÉE": A 9645-TON STEAMER'S LAST HALF-HOUR.



AT 7.15 ON AUGUST 16: THE FRENCH STEAMER "EUBÉE" DOWN BY THE STERN AFTER BEING IN COLLISION; PHOTOGRAPHED FROM A TUG THAT WENT TO HER ASSISTANCE.



AT 7.30: THE "EUBÉE" WITH HER STERN AWASH—OFF RIO GRANDE; AFTER HER PASSENGERS AND STEWARDS HAD BEEN TRANSFERRED TO ANOTHER VESSEL AND TAKEN TO MONTEVIDEO.



AT 7.35: THE WATER RISES IN THE SHIP, WHOSE ENGINE-ROOM WAS APPARENTLY FLOODED ON THE DAY OF THE COLLISION.



AT 7.40: THE SHIP DEVELOPS A SEVERE LIST; AFTER THE CREW HAD BEEN TRANSFERRED TO THE TUG.



AT 7.45: THE FUNNEL GOING UNDER.



AT 7.45 AND 30 SECONDS: THE END.

The British steamer "Corinaldo" and the French steamer "Eubée" were in collision about ninety miles north of Rio Grande on August 14. The "Eubée," a 9645-ton vessel, owned by the Chargeurs Réunis, was on a voyage from Hamburg, Antwerp, and Bordeaux to Buenos Aires; while the "Corinaldo" was bound from Buenos Aires to Liverpool. The "Corinaldo" is owned by the Donaldson South American Line. The motor-vessel "Tureby," which stood by the "Eubée" on the 14th, reported that the crew were still on board, but that the engine-room was flooded. By the 15th the engine-room, bunkers, and tunnel were flooded, and five trimmers were reported to be missing, presumably drowned

in the stokehold at the time of the collision. The Rio Grande tug "Antonio Azambuja" then arrived on the spot. The "Corinaldo" put in at Montevideo on August 16 with her starboard bow damaged above the water-line and her fore peak tank flooded, but with her cargo undamaged. She landed 178 passengers and 42 stewards from the "Eubée." The tugs going to the "Eubée," it appears, were delayed by fog. The luckless vessel was already badly down by the stern. She foundered on the morning of the 16th. About 3 a.m. the crew found their ship was sinking under them, in spite of all their efforts, so they got away in boats to the tug "Antonio Azambuja," which brought them into Rio Grande.

A NEW SITE IN MESOPOTAMIA: TELL AGRAB.

TEMPLES DESERTED 5000 YEARS AGO, AND A WEAALTH OF ART RELICS, INCLUDING FRESH PROOF OF INDO-SUMERIAN CULTURAL ASSOCIATIONS.

By PROFESSOR HENRY FRANKFORT, Director of the Iraq Expedition of the Oriental Institute of the University of Chicago.

(See illustrations on the four succeeding pages—the last two in colours.)

IN a previous article* we described the discoveries of the Iraq Expedition of the University of Chicago's Oriental Institute as far as they concern the Age of Abraham. But readers of *The Illustrated London News* no doubt associate our expedition with discoveries of an earlier period. And, indeed, we have not abandoned our systematic enquiry into the succession of the early phases of Mesopotamian civilisation, which are, at present, only known in outline; but we are succeeding by degrees in filling in these contours with significant detail. At Tell Asmar we had descended in three places for 20 metres below the surface of the mound. But at that point we reached virgin soil before having obtained a complete sequence of cultural stages, since it appeared that the ancient city was

hair and beard were indicated with applied bitumen, of which now only traces remain. Another (Fig. 5) is valuable for its detailed rendering of a devotee who seems to be taking part in a ceremony; the hair falls in three locks, the beard is plaited, the upper lip shaved. The man holds a cup and a plant and wears a flounced skirt. The undercutting of the low seat is worthy of note. Other statues again excel in quality; Fig. 9 renders a truly Oriental type with peculiar vividness. Perhaps the finest piece found is that illustrated in colour at the top of page 435. Here we see how the artist has turned to good account the turban of fine, thin material wound round the hair, and of which he has made a highly decorative setting for the face. Above the forehead and on either side of the face bitumen had been used to represent the

ornamentation, and others a conventional rendering of a wattle-and-daub or reed structure. Even these are of importance, since Mr. Ernest Mackay discovered a fragment of one at Mohenjo Daro, in the Indus Valley. Our vase, however, shows an elaborate representation. On the right side (Fig. 12) we see a person whose large, hooked nose leaves no doubt as to his nationality. Whatever the much-debated racial affinities of the Sumerians may have been, there is no doubt that they represented themselves on inscribed, and therefore thoroughly authentic, monuments in the manner of our vase. But while the human figure on the one fragment is purely Mesopotamian, the scene on the other sherd (Fig. 10) is as certainly alien to Sumerian art and religion. This shows the building in front of which the figure is seated. The façade is mostly lost, but just connects the two sherds. Inside the building we see a large humped bull standing in front of a manger. Now, the wild ox and the water buffalo were indigenous in

Mesopotamia: the humped bull was not. Moreover, no scene which could be interpreted as a rendering of animal worship is known in Mesopotamia. On the seal-stones from the Indus Valley (Fig. 11) it is the most common motive of all, and in the great majority of cases the animal is a humped bull placed in front of a manger. Our vase fragments, therefore, put the problem of Indo-Sumerian connections on an entirely new basis. Hitherto we have found occasional signs of intercourse which could easily be explained as a result of intermittent contact

or trade. Now we find in an entirely Mesopotamian setting the rendering of an Indian cult. How are we to explain this extraordinary combination?

The clue is to be found perhaps among the discoveries made by Sir Aurel Stein in his recent explorations in Baluchistan and Southern Persia. It seems certain that the regions separating India and Mesopotamia were much less arid about 3000 B.C. than they are now, and that we must take into account not only the sea-route by which trade might be carried on, and which has been almost exclusively the only means considered hitherto, but also the existence of a cultural continuum eastwards from Mesopotamia down to the very borders of India.

Very important also are some vases of purely Mesopotamian affinities. Their general type is best represented by the simple specimen of Fig. 17. We possess, however, two richly decorated examples (Figs. 14, 15, and 16). That shown in Figs. 14 and 15 is also illustrated in colour on page 435. The bull is heavily bearded, as on the harps from Ur, and is no doubt a figure of mythology and no mere beast. The larger of the two vases (Fig. 16) originally had an upper storey, in which a cup-shaped receptacle (as in Fig. 17) must have been placed. The hero is nude but for a girdle, and the shoes, with upturned points, are



FIG. 1. THE SCENE OF THE DISCOVERIES HERE DESCRIBED: TELL AGRAB, AN UNUSUALLY STEEP MOUND RISING FROM AN OTHERWISE FEATURELESS PLAIN, AND HITHERTO UNTOUCHED BY EXCAVATORS, BUT HAVING SURFACE INDICATIONS OF HIGH ANTIQUITY RECOGNISED THROUGH PREVIOUS WORK AT TELL ASMAR AND KHAFAJE.



FIG. 2. THE MAIN SANCTUARY IN THE TEMPLE (FIG. 3) FOUND AT TELL AGRAB: A VIEW SHOWING IN THE BACKGROUND THE UNUSUALLY HIGH ALTAR; IN FRONT, A DOUBLE ROW OF SQUARE OFFERING TABLES; AND, ON THE LEFT, TWO ROOMS FORMING A VESTRY OR SACRISTY, IN WHICH A GREAT NUMBER OF OBJECTS WERE DISCOVERED.

only founded in the Jemdet Nasr period, the third of the three prehistoric periods in Mesopotamia. At Khafaje, situated near the Diyala River, the earlier two stages are out of reach, unless there is an exceptionally low subsoil water-table. But our work on these two sites enabled us to appreciate at its proper value the possibilities of a hill not touched hitherto by excavators at all. This was Tell Agrab (Fig. 1), a mound rising so steeply out of an otherwise featureless plain that it figures even on the "Map of the world—1:1,000,000." The potsherds strewn over its surface had offered no temptation to excavators, until recent work at Tell Asmar and Khafaje made it clear that certain of them belonged to the earliest part of that Early Dynastic period, which ended a few centuries before the time of Sargon of Akkad (2550 B.C.).

With surface layers dating back to so early an age, we could attempt a solution of our dominant stratigraphical and chronological problem in exceptionally favourable circumstances. We decided this year to investigate the hill. Mr. Seton Lloyd, A.R.I.B.A., was in charge. Previous experience enabled us, moreover, to locate from surface indications the situation of a temple of plano-convex bricks, in a low bay surrounded on three sides by the higher mounds covering house-ruins (Fig. 3), and to trace on the fourth side the ancient town wall, also built of plano-convex bricks and fortified with semi-circular towers at intervals of 19 metres. This acted as a retaining-wall to the ruins which it enclosed.

Of the temple itself we only cleared the uppermost layer (Figs. 2 and 3). It contained three sanctuaries, the most important of which possessed an unusually high altar with a double row of square offering-tables in front of it (Fig. 2). On the left side, almost invisible unless one stood actually beside the altar, there was a narrow door giving access to a two-roomed vestry or sacristy, where we found a wealth of objects. There were amulets in various shapes (Fig. 8), a number of complete and many broken stone statues. Some of these possess peculiarly smooth forms not found elsewhere (Figs. 6 and 7), although this effect would have been less pronounced anciently, when

his head. Fig. 13 shows it as it was found, and it is seen restored (in colour) on page 435. These little objects were placed before the god as supports for offerings. We found, moreover, about 400 stone mace-heads, of which a selection is illustrated in colour on page 436. They are of exceptional richness. Another extremely valuable group of objects found consists of sculptured stone vases (reproduced in colour on page 435). Some vases show rows of cattle, no doubt the temple herd. There is also one depicting a rustic scene, with a peasant returning home after a day's work, flail on shoulder, while a cow, which has perhaps been labouring with him or treading out the corn, licks the calf, which gambols around her in its joy at her return.

But most remarkable of all are two fragments of a cylindrical vase of green steatite (Figs. 10 and 12). It belongs to a class of vessel of which several examples are known, most of which show merely a decorative



FIG. 3. A GENERAL VIEW OF THE TEMPLE AT TELL AGRAB DURING EXCAVATION: A STRUCTURE OF PLANO-CONVEX BRICKS, SURROUNDED ON THREE SIDES BY HIGHER MOUNDS COVERING HOUSE RUINS.

The private houses, not having been kept by their owners in such constant repair as the temple, have more often in the past been completely rebuilt on old foundations, so that the level of the ground on which they stand has risen to a greater height than the area covered by the temple.

of a type used by the mountaineers of northern Iraq to this day. Now these vases, although found in a temple of the Early Dynastic period, are almost certainly heirlooms from an earlier temple. We hope to excavate that shrine during the coming winter.

* *The Illustrated London News*, Sept. 5, 1936, pp. 388-391.

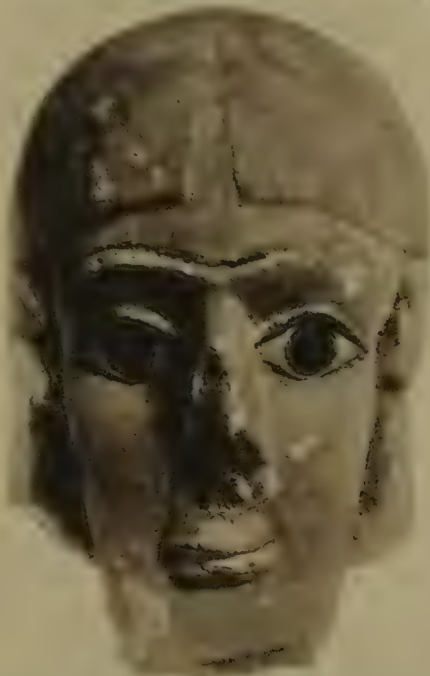
SUMERIAN ART OF 5000 YEARS AGO: TELL AGRAB SCULPTURE AND EXAMPLES FROM A PROFUSION OF AMULETS.



FIG. 4. A STATUE FROM THE TEMPLE: A FACIAL TYPE RECALLING THOSE FOUND AT TELL ASMAR (SEE "THE ILLUSTRATED LONDON NEWS" OF MAY 19, 1934). (1/2 SIZE.)



FIG. 5. A FIGURE OF A SUMERIAN MAN WITH CURIOUS HAIR-DRESSING AND A FLOUNCED SKIRT: A DEVOTEE AT A RITUAL FEAST HOLDING A CUP AND A BRANCH. (ABOUT ACTUAL SIZE.)



FIGS. 6 AND 7. (LEFT) FRAGMENTS OF TWO STONE STATUES, WITH EYES OF BLACK LIMESTONE AND SHELL SET IN BITUMEN: NOTABLE FOR A SMOOTHNESS NOT FOUND ELSEWHERE IN SUMERIAN SCULPTURE, AND POSSIBLY DUE TO DISAPPEARANCE OF BITUMEN. (FIG. 6 ACTUAL SIZE; FIG. 7 ABOUT 2/3.)



FIG. 8. ANIMAL SCULPTURE IN MINIATURE, AND A KNEELING HUMAN FIGURE: TYPICAL EXAMPLES OF AMULETS, OF BONE OR SHELL, FOUND IN PROFUSION IN THE TEMPLE AT TELL AGRAB. (ACTUAL SIZE.)

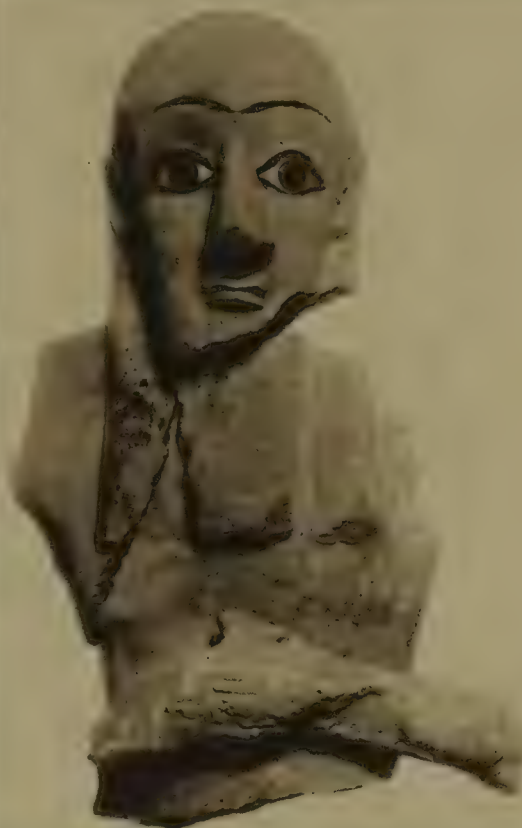


FIG. 9. A SCULPTURED HEAD DISCOVERED IN THE TEMPLE AT TELL AGRAB, AND RENDERING A TRULY ORIENTAL TYPE WITH PECULIAR VIVIDNESS: A CURIOUSLY FRIENDLY FACE SURVIVING FROM A PERIOD 4800 YEARS AGO. (ACTUAL SIZE.)

SOME of the discoveries at Tell Agrab, as Professor Frankfort states in his article opposite, belong to a very remote period. The sculptured head shown in Fig. 9, for example, is described (in a note on the photograph) as "a curiously friendly face from 4800 years ago." The note on Figs. 6 and 7 reads in full as follows: "Two fragments of bearded worshippers which were placed in the temple at Tell Agrab. Their peculiar smoothness is not found at other sites, though its effect may have been less pronounced when hair and beard were covered with bitumen, traces of which can be seen on the figure shown in the lower photograph. The eyes were made of black limestone and shell, set in bitumen."

CULTURAL LINKS BETWEEN BABYLONIA AND INDIA : NEW EVIDENCE REVEALED AT TELL AGRAB ; WITH OTHER DISCOVERIES.



FIGS. 10, 11, AND 12. TWO FRAGMENTS OF A GREEN STEATITE VASE, SHOWING (RIGHT) A SUMERIAN FIGURE SEATED BEFORE A BUILDING, WITHIN WHICH (LEFT) IS A HUMPED BULL OF INDIAN TYPE ($\frac{3}{5}$ SIZE); AND (CENTRE), FOR COMPARISON WITH THE BULL, AN ANCIENT INDIAN SEAL FROM MOHENJO DARO SHOWING A SIMILAR BULL—NEW EVIDENCE OF EARLY ASSOCIATIONS BETWEEN INDIAN AND BABYLONIAN CULTURE.



FIG. 13. AN ALABASTER FIGURE OF A KNEELING MAN BEARING A VESSEL ON HIS HEAD: AN OFFERING-STAND (SHOWN IN COLOUR ON FACING PAGE).



FIG. 14. A VASE, PROBABLY OF THE JEMDET NASR PERIOD (SEEN IN COLOUR OPPOSITE), WITH A HERO RESTRAINING LIONS ATTACKING A BULL—THE BULL (RIGHT); THE HERO'S HAND (LEFT). ($\frac{2}{3}$ SIZE.)



FIG. 15. ANOTHER VIEW OF THE VASE SHOWN IN FIG. 14 AND IN COLOUR OPPOSITE: A FRONT VIEW OF THE HERO RESTRAINING LIONS.



FIG. 16. AKIN IN THEME TO FIGS. 14 AND 15: ANOTHER CARVING WITH A HERO GRASPING TWO LIONS' TAILS; (ABOVE) FRAGMENTS OF FEET FROM A BROKEN UPPER TIER THAT SUPPORTED A CUP (AS SHOWN IN A SIMPLER FORM IN FIG. 17). ($\frac{1}{2}$ SIZE.)

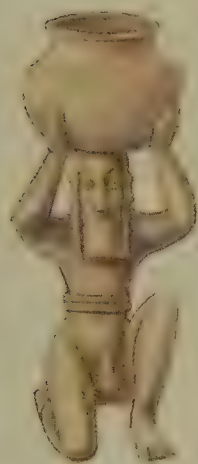
THE most interesting object on this page is that in Fig. 10, representing a humped bull of a type alien to Mesopotamia but common in India from ancient days, as indicated by the seal from Mohenjo Daro in Fig. 11, which was illustrated in our issue of February 27, 1926, page 346. The implications of this bull figure found at Tell Agrab, pointing to cultural links between Babylonia and India in remote antiquity, are fully discussed by Professor Frankfort in his article on page 432. With the bull are a bird, snake, and scorpion. The animal worship thus evidenced is not known from any Babylonian texts.



FIG. 17. SURMOUNTED BY A CUP (THE ESSENTIAL FEATURE): AN OFFERING-STAND SHOWING THE UNDERLYING IDEA OF THE ORNATE EXAMPLES ILLUSTRATED IN FIGS. 14, 15, AND 16. ($\frac{1}{2}$ SIZE.)



A FINE LIMESTONE HEAD FROM TELL AGRAB, A BABYLONIAN SITE IN IRAQ: RECONSTRUCTION DRAWINGS (PROFILE AND FULL-FACE) SHOWING THE EFFECT OF NATURAL HAIR, RENDERED BY BITUMEN, CONTRASTING WITH THE FINELY PLAITED TURBAN, FROM UNDER WHICH IT PROTRUDES TO FRAME THE FACE.



OBJECTS DISCOVERED IN THE EARLY DYNASTIC TEMPLE AT TELL AGRAB, BUT PROBABLY OF VARYING DATES: A MACE-HEAD WITH "FRIEZE" OF LIONS (LOWER RIGHT) AND AN ALABASTER KNEELING FIGURE OF THE DATE OF THE TEMPLE; WITH VASES PROBABLY SURVIVALS FROM AN EARLIER PERIOD.

"Tell Agrab," writes Professor Frankfort, "excels in its rich stone work. The female head shown above belonged to a devotee's statue set up in the temple. The kneeling man belongs to that small group of temple furniture in the shape of mythological beings which served to support offerings to the god. The vases, also belonging to the temple equipment, bear decorations not easily

explained. On the vase in the centre of the lower row is a bearded bull attacked by four lions. A heroic figure (on the other side not seen here) is holding the lions in check. A charming scene is shown on the bowl in the upper row, where a peasant returns home, flail on shoulder, while a calf greets the

FROM THE WATER-COLOURS BY MISS G. RACHEL LEVY.



DISCOVERIES IN AN EARLY DYNASTIC TEMPLE AT TELL AGRAB, A BABYLONIAN SITE IN MESOPOTAMIA: A SELECTION FROM A REMARKABLE VARIETY OF BEADS AND PENDANTS (STRUNG IN CONJECTURAL ORDER)—PROBABLY PERSONAL ORNAMENTS AND AMULETS DEDICATED TO THE SHRINE BY WORSHIPPERS.



MACE-HEADS BELIEVED TO HAVE SERVED AS ARMS FOR A TEMPLE GUARD: A SELECTION SHOWING THE VARIETY OF STONES AND SHAPES; THE SIMPLEST DEVICE BEING AN INVERTED PEAR FORM, SOMETIMES RIDGED OR KNOBBED, OR GROOVED TO AID THE FASTENING OF THE MACE-HEAD TO THE STICK.

"The above objects," writes Professor Frankfort, "were all found at Tell Agrab in an Early Dynastic temple. Their archaeological value is not great, mace-heads being used over long periods and in various countries, while the bead shapes are similarly indistinctive. However, they indicate the colourful gaiety of Sumerian remains. Except for certain pebbles made into beads, the stone had to be imported, probably from Iran, since the Persian foothills are in sight of

Tell Agrab. Limestones and marbles are most common, but alabaster, serpentine, and porphyry also occur. The shape of the hammer-axe (third from right, bottom row) is important, being rare in Mesopotamia, but common in prehistoric Europe, and present in particularly rich elaboration in the so-called treasure of Priam at Troy. These mace-heads probably served as arms for the temple guard. At no other site has such a rich collection been discovered."

FROM THE WATER-COLOURS BY MISS G. RACHEL LEVY.

THE CIVIL WAR IN SPAIN: IRUN CAPTURED BY THE REBEL FORCES.



THE FALL OF IRUN: A BODY OF REBEL TROOPS ENTERING THE TOWN AMID THE BURNT AND BATTERED RUINS OF ITS BUILDINGS, WHICH HAD BEEN SET ON FIRE BY THE GOVERNMENT FORCES DEFENDING IT BEFORE THEY LEFT.



A TYPICAL INSTANCE OF "MOPPING-UP" OPERATIONS BY THE REBELS IN THE NEIGHBOURHOOD OF IRUN AFTER THEY HAD CAPTURED THE TOWN: REBEL RIFLEMEN ATTACKING A FARM-HOUSE WHICH WAS BELIEVED STILL TO BE OCCUPIED BY GOVERNMENT SNIPERS.

The town of Irun, in northern Spain, between San Sebastian and the French frontier, was captured and occupied on September 5 by rebel troops under Colonel Beorlegui. He entered the town with a regiment of mixed infantry, two companies of the Spanish Legion, and four armoured cars. The rest of the attacking force remained outside, and some of them were engaged in "mopping-up" operations, including attacks on outlying farms believed still to harbour snipers. In a report of the same date, from Hendaye, just across the frontier in France, it was stated that Irun, which twenty-four hours before had been a town of

12,000 inhabitants, had that morning become a heap of blazing ruins. It had been destroyed by the Government troops defending it, when they realised that they could no longer hold out. "The defenders," wrote Mr. Christopher Martin (in "The Daily Telegraph"), "contested every house and doorway, but they were forced back remorselessly. Refusing to surrender, they destroyed every building as they abandoned it. Some premises were blown up with dynamite. Others were soaked with petrol and set on fire. Within two hours practically every building in the town was ablaze."

THE CIVIL WAR IN SPAIN: DRAMATIC INCIDENTS IN THE TAKING OF IRUN.



THE DESTRUCTION OF IRUN BY ITS DEFENDERS, OF THE GOVERNMENT FORCES, JUST BEFORE ITS CAPTURE BY THE REBELS: THE BURNT-OUT SHELLS OF TALL BUILDINGS IN THE CENTRE OF THE TOWN.



THE BODY OF A RUSSIAN WHO HAD FOUGHT IN THE DEFENCE OF IRUN, AND AN ENGLISH POLICE HELMET (LOOTED FROM THE BRITISH CONSULATE), WHICH HE OR A COMPATRIOT HAD WORN, LYING ON THE INTERNATIONAL BRIDGE.



A SPANISH FARMER ON THE OUTSKIRTS OF IRUN DEFENDING HIS FARM AGAINST THE REBELS, BESIDE A FALLEN COMRADE: A DRAMATIC WAR PHOTOGRAPH.



THE WASTAGE OF YOUNG SPANISH MANHOOD IN CIVIL WAR: A TRAGIC SCENE NEAR IRUN—BODIES OF GOVERNMENT SOLDIERS KILLED BY MACHINE-GUN FIRE WHILE DEFENDING A FARM.



A STRONGHOLD THAT LONG BARRED THE REBELS FROM IRUN, UNTIL ITS CAPTURE SEALED THE TOWN'S FATE: FORT SAN MARTIAL.



A FRENCH JOURNALIST'S BRAVE ACT: M. RAYMOND VANKER RETURNING ACROSS THE BRIDGE FROM IRUN TO HENDAYE WITH A CHILD HE RESCUED UNDER FIRE.



IMPROVISED WAR MATERIAL USED IN THE FIGHTING ROUND IRUN: A DISTRIBUTION OF MAKESHIFT HAND-GRENADES MADE FROM PIPING.

These photographs illustrate dramatic incidents of the fighting in and around Irun, which culminated in its capture by the rebel forces on September 5, and the destruction of its buildings by its defenders on the Government side, with fire and dynamite, at the last moment before they evacuated the town. The fate of Irun had been sealed early on the previous day, when two columns of General Mola's troops poured down upon it from Fort San Martial. Describing the capture of that stronghold, which had long barred the approach of the rebels, Mr. Pembroke Stephens wrote (in "The Daily Telegraph"): "San Martial, the

hill fortress defending Irun, was captured by the insurgents to-day (September 2). I have spent the whole day on the battlefield of San Martial. Artillery brought about the fall of this formidable position—the most strongly defended in Spain." A note on our central lower photograph states: "M. Raymond Vanker went across the international bridge from Hendaye to Irun and found a baby in a house. Under intense fire, with bullets spattering around him, he gathered the child in his arms and dashed across the bridge with it into safety. Here he is seen arriving at Hendaye after his brave act."

INNOCENT VICTIMS OF THE SPANISH CIVIL WAR : THE PITIFUL PLIGHT OF IRUN REFUGEES.



TOO YOUNG TO REALISE THE HORRORS OF WAR AND THEIR OWN PREDICAMENT :
LITTLE SPANISH REFUGEE BOYS BUILDING SAND-CASTLES ON THE BEACH AT
HENDAYE, ACROSS THE FRENCH FRONTIER.



OVERCOME BY SORROW AND SUFFERING : AN OLD SPANISH WOMAN GIVES WAY TO
TEARS AS SHE RESTS ON THE BEACH AT HENDAYE AFTER HER FLIGHT FROM IRUN,
WITH TWO LITTLE GIRLS AND A FEW HOUSEHOLD GOODS.

WHEN Irun fell to the rebel forces, as noted on another page, thousands of panic-stricken people fled from that town, and from Fuenterrabia, across the River Bidasoa, which there forms the frontier between Spain and France. Some came across the international bridge, under fire from the rebels, and others were brought across the river in boats, and landed at Hendaye, on the French shore. Some even jumped into the river, and swam or waded across. Those who traversed the bridge or crossed by boat brought with them a miscellaneous collection of household belongings. In a report from Hendaye on September 5 it was stated that practically the entire population of Irun was encamped there, and amid the babel of Spanish voices hardly a word of French could be heard. Our photographs illustrate some of the pathetic groups of refugees on the beach at Hendaye: women driven out of their homes and overcome with grief, and children, too young to realise their misfortune, playing in the sand beside the poor remnants of their parents' household goods. The French authorities at Hendaye were faced with a difficult problem in dealing with the crowds of refugees, who numbered in all over 8000.



A PATHETIC GROUP AMONG THE CROWD OF REFUGEES FROM IRUN WHO HAD SOUGHT
SAFETY AT HENDAYE, IN FRANCE : A SPANISH WOMAN NURSING HER CHILD AMONG
A FEW BELONGINGS SAVED FROM HER HOME.



COURTESY AND CHIVALRY TO THE AGED IN DISTRESS : AN OLD SPANISH WOMAN
REFUGEE BEING LIFTED ASHORE AT HENDAYE AFTER HAVING CROSSED THE RIVER
FROM IRUN BY BOAT TO SAFETY IN FRANCE.

Civil War in Spain:

Irún Set on Fire
by its Defenders
Before its Capture
by the Insurgents—
The Last Stage
of Fierce Fighting
for that Town;
while Refugees
on French Soil

Watch the Destruction
of Their
Native Place.

THE photograph here reproduced, viewed together with those given on page 439 of this number, indicates strikingly the forlorn situation of the Spanish refugees from Irún who flocked across the frontier into France when Irún was captured by the rebels. Here we see a pathetic group, with the few household belongings which they had been able to save, standing on the beach at Hendaye, and looking across the River Bidasoa, which there forms the Franco-Spanish frontier, at the saddening sight of their own town going up in flames. Beyond this group in the immediate foreground are other refugees, at the edge of the water, with some of the boats that brought many of the fugitives to safety on French territory. Describing the work of the local boatmen in the conveyance of refugees across the river, a "Times" correspondent, writing from Hendaye, said: "The fishermen of Fuenterrabia manned their smacks and rowing boats free of charge to ferry the mixed refugees of both parties to France. In Hendaye can be seen, sitting on trunks in rough clothes, tieless, hairless, and unwashed, anybody from an unshaven Spanish marquis downwards. A few days of suffering seems to have blurred many of the outer distinctions of class." Of the burning of Irún by its defenders and the exodus of its inhabitants a vivid account was given by Mr. Christopher Martin (in "The Daily Telegraph"), who wrote: "Before the destruction began the insurgents had penetrated to within 200 yards of the international bridge between Irún and Hendaye. Immediately men, women and children left in the town and in Fuenterrabia began a mad stampede for safety in France. Thousands ran across the bridge, sweeping the French mobile guards and gendarmes off their feet. The frontier barrier was thrown wide open as the weeping, shouting horde of refugees poured across both the road and railway bridges, constantly swept by insurgent machine-guns. The non-combatants carried an astonishing collection of household treasures and pets—sewing machines, bedding, dogs, cats, canaries, live chickens and ducks, their feet tied together. Some were driving cows. There were several ambulances filled with wounded and women who had fainted. Behind them came Government militia-men and women still carrying their rifles and revolvers. All had to crouch low as they crossed the bridge to escape the hail of bullets, and many were shot on the way. . . . At present the greatest confusion prevails and foodstuffs are running short. The Prefect of the Basses Pyrénées Department came here to supervise the work of feeding and housing the refugees. All must be medically examined, vaccinated and inoculated."



THE BURNING OF IRÚN AS SEEN BY ITS INHABITANTS ESCAPED TO FRANCE: SPANISH REFUGEES AT HENDAYE GAZING AT THE DISTANT FIRE.

NEWS BY PHOTOGRAPHY: EVENTS AND PERSONALITIES OF THE WEEK.



THE ALCAZAR AT TOLEDO, HELD BY SPANISH REBELS, AND SAID TO BE MINED BY THE GOVERNMENT FORCES: THE CITY DOMINATED BY THE FAMOUS OLD FORTRESS.

When Government forces got possession of Toledo at the beginning of the Spanish Civil War the rebel forces shut themselves up in the citadel, the famous old Alcazar which dominates the town from the east. The insurgents and their families continued to hold out in the fortress for many weeks, but it is stated that Government sappers have driven galleries under the foundations to blow it up.



AN AMAZING CANOE JOURNEY: HERR OSCAR SPECKS PHOTOGRAPHED IN HIS TINY CRAFT AT PENANG, ON HIS WAY FROM GERMANY TO AUSTRALIA!

A correspondent who sends us this photograph from Penang notes: "Herr Oscar Specks, the German canoeist, left recently to resume his hazardous journey by canoe to Australia. Three-quarters of his voyage—he has covered 17,000 miles from Germany—have been completed and he looks forward confidently to reaching his destination in a year's time. He has yet to cross the dreaded Timor Sea."



"LA PASIONARIA" TO VISIT ENGLAND?—SEÑORA IRIBURI, THE SPANISH POPULAR LEADER.

Señora Dolores Iriburi, the fiery Spanish left-wing leader, who is widely known in her own country as "La Pasionaria," has been visiting foreign countries, conducting propaganda on behalf of the Spanish Government. She recently addressed meetings in Paris and in Brussels, and, it is stated, plans to come to London shortly.



SEÑOR LARGO CABALLERO.

Became Prime Minister of a new left-wing Spanish Government, September 4. Secretary, Union General de Trabajadores. Minister of Labour in the first Spanish Republican Government. Imprisoned, 1934, on a charge of instigating the Asturias revolt.



M. NIKITA BALIEFF.

Founder of the famous "Chauve-Souris" entertainment. Died September 3; aged fifty-nine. Began his career in the Moscow Arts Theatre. The "Chauve-Souris" originated nearly thirty years ago as a semi-private cabaret. M. Balieff was its director for nearly twenty-five years.



MR. D. A. C. PAGE.

County cricket captain of Gloucestershire. Died September 2, following a car crash. This was on the last day of the county championship season, and he had just brought the Notts second innings to a close by catching Wheat, thus winning the match for Gloucestershire.



SIR J. W. WESSELS.

Chief Justice of South Africa. Died September 6; aged seventy-four. An undergraduate, and, later, an honorary Fellow of Downing College, Cambridge. Called to the Bar by the Middle Temple, 1886. Legal Adviser to Lord Roberts and Lord Kitchener in South Africa.



A FAMOUS BRITISH SURGEON DEAD: THE LATE LORD MOYNIHAN.

Lord Moynihan, the famous surgeon, died on September 7, aged seventy. He and Lord Lister were the only two surgeons ever to be created peers. He specialised in operations on the abdomen. He became Professor of Clinical Surgery in Leeds University in 1909. He was President of the Royal College of Surgeons from 1926 to 1932.



AFTER THE MOTOR-RACING DISASTER AT BELFAST: THE CAR WHICH CRASHED INTO THE CROWD, CAUSING EIGHT DEATHS; AND AN INJURED SPECTATOR.

One of the worst disasters in the history of motor-racing occurred in the course of the International Tourist Trophy Race over the Ards Circuit at Belfast on September 5. The car driven by J. Chambers skidded uncontrollably at Newtownards, and crashed into the mass of spectators on the pavement. A schoolboy was killed instantly, seven people died later, and over twenty were injured. The car ran through the crowd for about twenty yards and crashed into a wall.



THE TRADES UNION CONGRESS AT PLYMOUTH: MR. A. H. FINDLAY, THE CHAIRMAN (LEFT), AND SIR WALTER CITRINE, WITH THE LORD MAYOR OF PLYMOUTH.

The Trades Union Congress opened at Plymouth on September 7. The delegates were given a civic welcome by the Labour Lord Mayor of Plymouth, Alderman H. M. Medland. Mr. A. H. Findlay, in his Presidential speech, expressed the distress felt by most of his colleagues at the recent events in Russia. He also said: "British labour will never acquiesce in . . . any policy which secures temporary peace in Western Europe while giving Hitler a free hand in Eastern Europe."

CEMENTING AN OLD FRIENDSHIP: KEMAL ATATURK WELCOMES EDWARD VIII.

AFTER entering the Aegean in the course of his holiday cruise in the "Nahlin," King Edward sailed up the Dardanelles. He disembarked on the Gallipoli peninsula at Sedd-el-Bahr, where, in 1915, Allied forces landed at the beginning of the Gallipoli campaign. His Majesty visited the principal cemeteries and battlefields on the southern part of Gallipoli, accompanied by the Imperial War Graves Assistant Commissioner and General Sahreddin. Elaborate preparations were made for the King's visit to Constantinople. Mosques and minarets were floodlit, and traffic was largely diverted to back streets. King Edward landed at the Tophana Quay shortly after noon on September 4. Kemal Ataturk, President of the Turkish Republic, personally handed him ashore. After shaking hands with the British Ambassador, the King entered the President's car and drove to the British Embassy. Later he visited the President at the Dolmabahce Summer Palace on the Bosphorus, and then saw over the Old Seraglio Palace. After a day spent visiting the sights of the city and on the Bosphorus, he left for Vienna in the special train put at his disposal by the Turkish President.



KING EDWARD IN THE DARDANELLES: H.M. SAYING FAREWELL TO GALLIPOLI AFTER VISITING THE ALLIED WAR CEMETERIES; WITH KILID BAHR IN THE BACKGROUND.



THE FIRST BRITISH SOVEREIGN TO VISIT THE CITY OF THE SULTANS: KING EDWARD VIII. DRIVING THROUGH THE STREETS OF ISTANBUL WITH KEMAL ATATURK, PRESIDENT OF THE TURKISH REPUBLIC.

A FIRMER HAND IN PALESTINE: THE NEW G.O.C., AND PREVIOUS METHODS.



POLICE-WORK IN PALESTINE FOR WHICH THE BRITISH FIRST DIVISION IS NOW DESTINED: SEARCHING FOR ARMS AMID THE ORANGE GROVES.



THE DIFFICULT TASK OF KEEPING ORDER AND COMBATING TERRORISM IN PALESTINE: SEARCHING WALLS FOR HIDDEN ARMS.



GUARDING THE RAILWAYS IN PALESTINE: A PATROL MADE UP OF AN ENGINE WITH A WAGON AT EITHER END MOUNTING A MACHINE-GUN AND A SEARCHLIGHT.



GUARDING THE HIGHWAYS: A POLICE PATROL STOPPING PEDESTRIANS AND SEARCHING FOR ARMS; WITH A LEWIS GUN MOUNTED ON A LORRY.



LIEUTENANT-GENERAL J. G. DILL, D.S.O., WHO HAS LEFT ENGLAND TO TAKE UP THE SUPREME COMMAND IN PALESTINE.



THE R.A.F. IN PALESTINE: AEROPLANES LINED UP ON AN AERODROME NEAR JERUSALEM, READY TO HUNT DOWN GANGS OF ARAB TERRORISTS.

Following the announcement that a whole division of British troops was being sent to Palestine, the Colonial Office, on September 7, issued a "statement of policy" concerning that country. After describing the development of the situation from a political strike, through murder and outrage to guerilla warfare, the report stated that neither the forbearance of the authorities nor the appointment of the Royal Commission to enquire into the situation as soon as the disorders ceased had produced any amelioration. The Arab leaders had refused to call off the strike unless the British Government changed its policy entirely; and the efforts of the King of Saudi Arabia, of the Amir of Transjordan, and of General Nuri Pasha, Foreign Minister of Iraq, to persuade them to take a more reasonable attitude had all failed.

Outrages and disorders continued. The Government had therefore decided to take rapid action to bring these troubles to an end. The Government expressed their regret that the action of sending out a division of troops had been forced upon them, especially as friendship with Moslem peoples had been "a constant aim of British policy," but they refused to allow themselves to yield to violence and outrage. Lieut.-General J. G. Dill, D.S.O., it was announced, had been placed in supreme command, with a force of five brigades under him. Major-General Armitage is Divisional General, under General Dill's orders. General Dill is well acquainted with military conditions in Palestine, and has served with distinction in France and India. He replaces an R.A.F. officer in the supreme command.



WART-HOGS AND BLUE WILDEBEESTE AT LARGE IN THEIR NATIVE HAUNTS IN THE TRANSVAAL:
STRANGE BEASTS PHOTOGRAPHED TOGETHER AT A DRINKING POOL.

In a note on his remarkable photograph, Professor Jearey says: "The head of an ox, the body of a horse, and the limbs of an antelope—these are the peculiar attributes of the wildebeeste, seen here with some wart-hogs, which are easy prey for lions, being singularly stupid in their sense of safety." Wildebeeste are found in open country, and seldom wander far from the neighbourhood of water. They are characterised by speed and endurance, and are also noteworthy for their extreme tenacity of life. Owing to their vigorous use of their horns, they are awkward

creatures to hunt with dogs. In Africa, apart from the European type of wild-boar, there are three different kinds of pig—the Bush-pigs and Red River-hogs; the Forest-hogs; and the Wart-hogs (*Phacocoerus*). The Forest-hogs are the largest of the pigs. The Wart-hogs are smaller and less hairy. They have the canine teeth enormously enlarged, and three pairs of warts on the face. These pigs occur nearly all over Africa south of the Sahara. Another example of Prof. Jearey's big-game photography—a lion—was reproduced in colour in our issue of March 21 last.

AFTER THE ORIGINAL PHOTOGRAPH BY PROFESSOR B. F. JEAREY, F.R.A.S., F.R.M.S. (COPYRIGHT STRICTLY RESERVED.)



Guinness and Oysters
are Good for you

The World of the Theatre.

By IVOR BROWN.

PLAY-BOYS AND SCHOLARS.

THE Old Vic has reopened with Mr. Tyrone Guthrie's production of "Love's Labour's Lost," a play for which the Victorians had small consideration. We, on the other hand, are increasingly fascinated by its quick conceits and tinkle of sonnetteering virtuosity. It is now constantly revived. On one of the too few nights of this summer, during which "the floor of heaven was thick inlaid with patines of bright gold," I listened in Regent's Park to this exquisite glitter of Renaissance banter, a ballet of rhymes without much reason and of wit without much wisdom. Shakespeare had more sense, however, than to rely on his quibbling courtiers alone; he added the clowns. This is a young man's play, and the clowns are not his ripest creation of drollery. But Costard is like a nice, sharp pippin compared with the greater fruit to come. He whets the appetite. The clowning went well in the open air; the courtly masquerade goes better indoors. This is the kind of piece which may draw well at the Vic, because nowadays we like the unusual Shakespeare. "Measure for Measure" and "Troilus and Cressida" have their chance again. Despite Miss Bergner's commendation of the play to the "picture" public, "As You Like It" is no longer as we, like it; and even "Twelfth Night," exquisite "Twelfth Night," cannot be

Shakespearean scholars in the brevity with which he has summarised the essential points about each play, and the self-suppression which he has exercised in keeping personal whims and theories in the background. In this, the New Temple is very different from the Old, whose prefaces by Brandes were acutely personal.

that dwelt apart, creates a dangerously false impression of a pedant sitting in a study and thinking about the effect of his work upon the choicer spirits of posterity. Nothing, I think, could be further from the reality. Nobody seems to have cared less about the fate or the preservation of his work than William Shakespeare.

This raises another point. If the professors had enjoyed (or suffered from) any working knowledge of the theatre, they would not make the absurd assumptions which they often do about dramatic texts. If only they knew what happened to a play during rehearsal, or even during its run! "Gags" are made, and if they turn out to be effective and get their laugh, they are incorporated. Large passages may be cut or written in, according as the audience has responded. Lines are freely added to cover a move or assist an exit. Topical allusions are dropped when they turn stale, and new ones are added. The text of a play may be defined by publication, but in the theatre it was fluid before publication, and, in fact, remains so ever afterwards.

This affects scholarship, because scholars so often believe that you can date the composition of a play by its allusions. ("Love's Labour's Lost" naturally tempts them to these experiments.) But Shakespeare's plays were rarely published at once, and many had to wait as long as twenty or more years for the honour of print. Our first text of "Love's Labour's Lost" is admittedly that of an already rewritten play. In the Elizabethan theatre, plays were constantly rehandled and touched up. Accordingly, if you put together these two facts of constant touching up and delayed printing, it is obvious that what was first written in 1595 may have been very largely altered by the time



"SWING ALONG," AT THE GAIETY: LOUISE BROWNE DANCING IN THE DELIGHTFUL DREAM BALLET AFTER SINGING "ANOTHER DREAM GONE WRONG."

"Swing Along" is notable for the brilliant fooling of Leslie Henson and his confrères, Richard Hearne and Fred Emney, and the enchanting dancing and singing of Louise Browne. Louise Browne sings "Another Dream Gone Wrong" as a solo, and "Unbelievable," "Trafalgar Square," and "A Love Song" with Roy Royston.

Everybody must have his own whims and theories about Shakespeare; the mystery is too magnificent to leave our curiosity untouched. (If you study with imaginative affection the character of Berowne in this same play of "Love's Labour's Lost," you will have endless opportunity for reflection on the amount of self-

it was printed in the Folio of 1623.

An allusion in the Folio text accordingly proves nothing as to the original date of the play. An actor may have tried it any time as a gag; it went well and was scribbled into the prompt copy, on which the printed Folio was based. We should therefore be content with a great deal of agnosticism about what Shakespeare originally wrote, and be thankful that what we have is so admirable to read and to act. In facing Shakespeare's plays (especially such an one as "Love's Labour's Lost," with all its scope for scholarship), we must be resolute to remember the conditions of the playhouse. Mr. Ridley is aware of them, and so his labours of love, now completed, are not lost.



LESLIE HENSON IN A SKIT UPON THE VOGUE FOR COLOURED SHIRTS IN POLITICS—IN "SWING ALONG": THE FAMOUS COMEDIAN AS MAXIE MUMM (SECOND FROM LEFT), DRIVEN TO POSE AS A MEMBER OF THE "NO-SHIRTS" TO AVOID BEING ASSASSINATED BY THEM.

Maxie Mumm undertakes to impersonate Xabiski, leader of the "Yellow Shirt" movement, for a consideration, when Xabiski is threatened with assassination by his "No-Shirt" enemies. Mumm finds safety in a series of ludicrous disguises, among them that of a "No-Shirt" recruit.

for ever what we will. There is much to be said for a change. "Love's Labour's Lost" provides it. It also provides plentiful mysteries. For it is, far more than the other Shakespeare plays, topical. It contains many allusions whose points have never been discovered. The modern producer cuts out anything which needs a professorial note, and there is plenty left. The professors used to dismiss this piece as unactable. How little they knew!

Professors nowadays are much wiser. They realise that if a play succeeded on the stage (and "Love's Labour's Lost" was a great success in its day), it was probably for some reason other than its recondite allusions. It was because it had life in it. And may not that life be recovered? Yes, so long as we remember that Shakespeare wrote first and foremost for a theatre, to be seen, to be enjoyed, to give the play-boys a chance, the singers an occasion, the dancers a spring-board, and the musicians a sign to strike up. "Love's Labour's Lost" is not a sacred text whose every syllable must be preserved. It is the raw material for an exquisite and musical masquerade. Its ending, with the Cuckoo and the Owl, singing as it were for their supper, is as lovely as any finale in the world.

Shortly after the reopening of the Old Vic, a dinner will be given in London to celebrate the completion of the New Temple Shakespeare under the editorship of a Balliol don, Mr. M. R. Ridley. Mr. Ridley has been unique among

portraiture which Shakespeare was practising.) Mr. Ridley, however, continually states the facts and leaves the interpretation. This is a virtue, where much must be said in little. Another virtue is his constant realisation that this Shakespeare was not some intellectual superman sitting lonely upon a peak of Parnassus in order to impress great minds and bore school-children for ever more, but a working actor who wrote his plays definitely for a certain kind of stage and for a certain team of players, and also to make money by pleasing the public.

If only more of the professors had remembered this! For the Victorian attitude to Shakespeare as one above all question, out-topping all knowledge, a star with a soul



"LAUGHTER IN COURT," THE NEW PLAY AT THE SHAFTESBURY: YVONNE ARNAUD AS LADY REEVE, SOMEWHAT UNCOMFORTABLE BETWEEN HER PRESENT HUSBAND, REEVE (EVELYN ROBERTS; LEFT), AND HER FORMER HUSBAND, CRUIKSHANK (RONALD SQUIRE). "Laughter in Court" is concerned with one of those stage matrimonial tangles which give Miss Arnaud room to display her brilliant talents. Her second husband, Reeve, considers he has cause for suspicion over his wife's relations with his predecessor, Cruikshank. He takes the matter to Court, but the trial is complicated by the fact that the President of the Divorce Court, Sir James Granville, is also in love with Lady Reeve!

DUTCH PRIMITIVES ON EXHIBITION—WITH BOSCH, FANTASTIC AND HOMELY.

REPRODUCTIONS BY COURTESY OF THE BOYMANS MUSEUM, ROTTERDAM. (COPYRIGHTS RESERVED.)

THE writer of our "Page for Collectors" sends us the following note on the exhibition at the Boymans Museum, Rotterdam: "The chief feature of this exhibition is a remarkable series of works by that strange painter Jerome Bosch (late fifteenth century), whose extraordinary visions are translated into terms of paint with such consummate skill that it is difficult to decide whether his technical ability or his imaginative gift is the more extraordinary. There are several notable paintings by such masters as Geertgen Tot Sint Jans (a contemporary of Bosch), the Italianate Jan van Scorel, Lucas van Leyden, and other lesser men."



"PORTRAIT OF A VENETIAN NOBLEMAN"—BY JAN VAN SCOREL (BORN 1495), A DUTCH PAINTER WHO SHOWS MARKED ITALIAN INFLUENCE. (45×33.5 cm.)



A PAINTING OF A CHILD BY JEROME BOSCH (c. 1462-1518) WHICH CONTRASTS WITH THE WORKS IN HIS USUAL GROTESQUE STYLE ILLUSTRATED HEREWITH.



"PORTRAIT OF A MAN"—PAINTED BY JAN GOSSAERT (c. 1475-1532), ALSO KNOWN AS JAN MABUSE. (34×24 cm.)



"THE BLUE BOAT"—BY JEROME BOSCH: A QUAINT PICTURE, NOW BETTER KNOWN AS "THE SHIP OF FOOLS." (56×32 cm.)



"SAINT JEROME"—BY JEROME BOSCH: THE SAINT LYING PRONE, THE CARDINAL'S ROBE ON THE RIGHT AND THE LION ON THE LEFT. (77×59 cm.)



"SAINT CHRISTOPHER"—BY JEROME BOSCH: A PAINTING ADORNED WITH A NUMBER OF THE CONCEITS TYPICAL OF THE ARTIST. (113×71.5 cm.)



"SAINT JOHN THE BAPTIST IN A LANDSCAPE": A STRIKINGLY ORIGINAL COMPOSITION BY BOSCH. (48.5×40 cm.)



"THE PRODIGAL SON"—BY BOSCH: AN ADMIRABLE PAINTING, NOTABLE FOR THE EXPRESSION OF THE UNHAPPY OUTCAST. (Diameter, 71.5 cm.)



A "TEMPTATION OF SAINT ANTHONY"—BY BOSCH: A WEIRD PAINTING FULL OF EXTRAVAGANT CONCEITS. (27×21 cm.)

A 15TH-CENTURY VISION OF WAR IN THE AIR: A GREAT BOSCH FANTASY.

REPRODUCTIONS BY COURTESY OF THE BOYMANS MUSEUM, ROTTERDAM. (COPYRIGHT RESERVED.)



"THE TEMPTATION OF ST. ANTHONY"—BY JEROME BOSCH: A GREAT TRIPTYCH LENT BY THE LISBON MUSEUM TO THE EXHIBITION OF DUTCH PRIMITIVES AT ROTTERDAM; A WORK FILLED WITH THE FANTASTIC CONCEITS OF THE MASTER, INCLUDING A VISION OF AERIAL WARFARE (CENTRE PANEL, 131 BY 118 cm.; WINGS, 131 BY 59 cm.)



AERIAL WARFARE, AS IMAGINED IN THE FIFTEENTH CENTURY: A DETAIL OF JEROME BOSCH'S FANTASTIC "TEMPTATION OF ST. ANTHONY" TRIPTYCH.

We reproduce here one of the most famous works of that extraordinary painter, Jerome Bosch, whose fantastic imaginings have been compared to the "free-association" images of the modern Surrealists. It has been lent to the Loan Exhibition of Dutch Primitive Paintings at the Boymans Museum, Rotterdam, by the Lisbon Museum, to which it was bequeathed by the late King Manuel. In

the midst of an enormous landscape is seen the Temptation—in the centre and in the right-hand panel. In the sky an aerial battle is in progress, and it is strange to see the kinds of flying-machines with which Bosch's imagination furnished the combatants. According to the Portuguese painter, Damiano de Goes, this triptych was purchased between 1523 and 1545 for the then enormous sum of a hundred cruzados.

A GREAT VICTORIAN SCULPTOR'S WORK IN THE ROUGH: GILBERT MODELS.



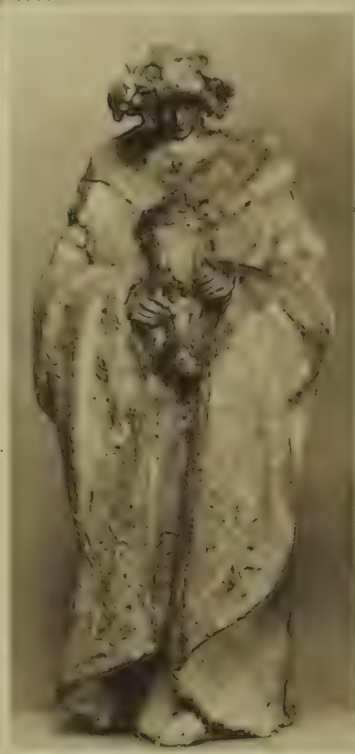
ONE OF THE MODELS OF THE LATE SIR ALFRED GILBERT, THE FAMOUS SCULPTOR, NOW EXHIBITED AT THE VICTORIA AND ALBERT MUSEUM; "ST. GEORGE." (Height, 7½ in.)



A MODEL OF AN UNIDENTIFIED SUBJECT BY GILBERT, PRESUMABLY A SKETCH FOR A FIGURE TO SURMOUNT A CUP; EXHIBITED AT THE VICTORIA AND ALBERT. (Height, 7 in.)



A MODEL, PRESUMED TO BE FOR THE FIGURE ON THE SILVER ROSEWATER EWER EXHIBITED AT THE R.A. IN 1897, PRESENTED TO THE LATE KING WHEN DUKE OF YORK. (Height, 7½ in.)



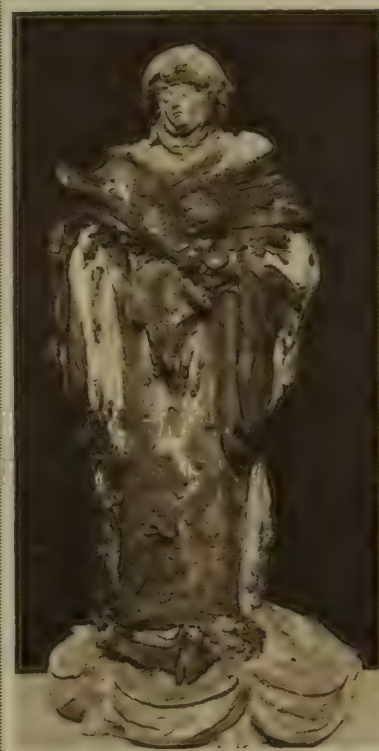
AN UNIDENTIFIED FIGURE PROBABLY TO BE CONNECTED WITH GILBERT'S WORK AT THE TIME OF HIS CLARENCE MEMORIAL FIGURES. (Height, 17½ in.)



GILBERT'S WORKING MODEL FOR THE SEATED FIGURE OF QUEEN VICTORIA ERECTED AT WINCHESTER IN 1887. (Height, 14½ in.)



A ROUGH MODEL FOR A FIGURE OF A SAINT, OR PERHAPS THAT OF THE VIRGIN ON THE DUKE OF CLARENCE MEMORIAL, ST. GEORGE'S CHAPEL, WINDSOR. (Height, 21 in.)



A WORKING MODEL, PERHAPS REPRESENTING VENUS AND CUPIDS; IN SPLIT CANE AND WAX. (Height, 6½ in.)



A COCK STANDING ON A SKULL: A COMPOSITION BASED ON A DÜRER WOOD-CUT, WHICH FIGURES IN A PORTRAIT OF GILBERT PAINTED IN 1909.



A FIGURE RIDING ON A MERMAID: A GROUP PROBABLY DESIGNED FOR THE COVER OF A VASE. (Height, 9½ in.)

A large number of models by the late Sir Alfred Gilbert, R.A., the famous sculptor, to whom we owe "Eros" in Piccadilly Circus, was left at the time of his death in his studio at Kensington Palace. Through the

(Continued opposite.)

generosity of Mr. Sigismund Goetze, together with a contribution from the National Art-Collections Fund, the majority of these beautiful and historic models now form a permanent collection in the Victoria and Albert Museum, where they are at present on exhibition. Some of the most interesting among them were made as preliminary studies for the monument to the Duke of Clarence in St. George's Chapel at Windsor. It was largely due to the untiring efforts of Mr. Albert Toft, a close friend of Sir Alfred Gilbert, that these relics of the great sculptor have been secured for the nation.

Visit SOUTH AFRICA'S Riviera



Governor-General's Country
Residence at Rondebosch

WHEN Summer is bidding good-bye to England, Spring is casting her mantle over the South African Riviera.

Trees and flowers are burgeoning and will soon be painting the countryside with a riot of brilliant colours. The wild flowers garland hillsides and valleys and at the coast resorts sea and sun join hands to welcome the holiday-maker.

Visit South Africa. See its many natural wonders ; enjoy its glorious sunshine. Study the fascinating Native life and customs—modes and manners which have changed but little with the passing of the centuries.

As an additional impetus to visit South Africa this year, there is the Empire Exhibition in Johannesburg. Exceptionally low fares and inexpensive tours have been arranged for visitors from England.



Hydrangeas in bloom
in December

Reflection at a
Native Medicine Market
—Durban.



*Full particulars may be obtained
from your Travel Agent or South
African Railways, South Africa
House, Trafalgar Square, W.C.2*



A PAGE FOR COLLECTORS.

WIGSTEAD—THOMAS ROWLANDSON'S ARTIST FRIEND.

By FRANK DAVIS.

I HAVE just been looking up the London Telephone Directory to see whether it contained the unusual name of "Wigstead." It does not: there is one "Wigston," several "Wigzell." Perhaps this note will produce a letter, from the country or from abroad, from a direct descendant of a man whose qualities seem to me to merit survival among numerous great-grandchildren. No, he was not a genius: he was less important and more agreeable than the average genius, and he possessed to a supreme degree the art of extracting from existence the maximum amount of enjoyment.

Here is his obituary notice from the *Gentleman's Magazine* for the year 1800: "At Margate where he went for the benefit of his health Henry Wigstead Esq., of Kensington, an active magistrate for the county of Middlesex"—i.e., he was the sitting magistrate at Bow Street under the old dispensation. "He was a man of considerable talent and contributed to the celebrity of the Brandenburgh Theatre, both by his pen and pencil." (Brandenburgh House, the residence of the Margrave and Margravine of Anspach, was a great centre of amateur theatricals.) "He was a good caricaturist, which naturally made him more enemies than friends. He was hospitable and generous to a degree of extravagance. He married the daughter of Mr. Bagnal, of Gerard St., with whom he had a good fortune and by whom he leaves two children."

It is notorious that obituaries seldom bring the deceased before us as he really was: they more often than not put before our eyes a pale and virtuous ghost who bears little resemblance to the man we knew. Henry Wigstead was better served than most magistrates: true, he wrote no "Tom Jones," like his great predecessor at Bow Street, Henry Fielding, but he had a friend, and the friend was Thomas Rowlandson. Hence he lives for us in numerous drawings and in some few of his own publications: indeed, as Jonathan to David, as froth to beer, so was Wigstead to Rowlandson. He was a man of

enjoyed themselves together. Evidence—Rowlandson's own drawings, particularly the series illustrating their journey in 1782 down to Portsmouth to see the wreck of the *Royal George* (sunk on Aug. 29 of that year). Both friends appear in this series on several occasions, with Wigstead generally in a blue and Rowlandson in a green coat. Thus they appear in the drawing of Fig. 1, booking their seats for the coach—I'm not sure whether on this particular occasion in 1782 or on a later trip. Wigstead is on the left, his friend on the right.

Wigstead's descriptive style—rather the pompous guide-book, but every generation has its own ideas and a century hence ours will appear equally quaint: "The Marine Pavilion of H.R.H. the Prince of Wales, on the West side of the Steine, is a striking object and admirably calculated for the summer residence of a royal personage. . . . This Pavilion, correctly designed and elegantly executed, was begun and completed in five months . . . the *tout ensemble* of the building is, in short, perfect harmony."



1. ROWLANDSON STARTING ON ONE OF HIS TRIPS WITH HIS FRIEND WIGSTEAD: THE ARTIST'S DRAWING OF HIMSELF (RIGHT OF DESK) AND THE MAGISTRATE AND AMATEUR ETCHER, WHOSE STYLE CLOSELY RESEMBLED HIS OWN, BOOKING THEIR SEATS FOR THE COACH, PERHAPS IN 1782. (7 BY 12 IN.)

Reproduced by Courtesy of Frank T. Sabin.

H. Wigstead was a successor of Fielding in the office of Bow Street magistrate. He was an amateur draughtsman and etcher of considerable talent. He and Rowlandson travelled down to Portsmouth together in 1782 to see the wreck of the *Royal George*, and Rowlandson made a series of drawings illustrating their trip. Similar journeys to Brighton and Wales were illustrated by Rowlandson and described by Wigstead.



2. A PRINT OF "JOHN GILPIN'S RETURN TO LONDON" SIGNED BY WIGSTEAD, BUT STRONGLY REMINISCENT OF ROWLANDSON IN STYLE: A CASE IN WHICH THE TWO FRIENDS MAY HAVE COLLABORATED, OR ROWLANDSON EVEN ALLOWED WIGSTEAD TO PUT HIS NAME TO WORK DONE BY HIMSELF. (17½ BY 23½ IN.)

Reproduced by Courtesy of the Walker Galleries.

standing in the world (the rather raffish world in which moved Bunbury and Gillray), and it has been suggested to me that as a magistrate he may have exercised a restraining if not a refining influence upon Rowlandson. That seems to be a complete misinterpretation of Rowlandson's character: I should say it would be as easy to restrain the tides as to make Rowlandson behave in a way he didn't want to behave. I believe they drank together and chucked pretty landladies under the chin together and generally

A second journey, in 1789, was recorded in the following year, Rowlandson doing the plates and Wigstead the descriptions. I quote the title-page: "An excursion to Brighthelmstone made in the year 1789 by Henry Wigstead and Thomas Rowlandson. Dedicated (by permission) to H.R.H. the Prince of Wales. Embellished with eight engravings in aquatinta from views taken on the road to and at that place. Plates all drawn and etched by Rowlandson, and aquatinted by Alken." Here is an example of

In 1797 the two joined forces in another expedition, this time to North and South Wales, and a book appeared in 1800, published by Wigstead himself at 40, Charing Cross: "Remarks on a Tour to North and South Wales in the year 1797 by Henry Wigstead, with plates from Rowlandson, Pugh, Howitt, etc. (Aquatinted by J. Hill)." Wigstead thus introduces the book: "I was induced to visit the Principality with my friend Mr. Rowlandson, whose abilities as an artist need no eulogium from me. We left London in August 1797 highly expectant of gratification; nor were our highest hopes in the least frustrated." Of the various scenes which illustrate the volume, five are by Wigstead himself—which brings me to the question of his ability as an artist. Was he an amateurish echo of Rowlandson or had he real vitality of his own? I have no space to reproduce a series of prints bearing his name: one first-class example must suffice (Fig. 2). "Designed and etched by H. Wigstead. The Aquatinto by F. Jukes." What puzzles me—and others also—is this: was it really possible for Rowlandson's friend to imitate Rowlandson himself so perfectly? On the face of it this spirited design is Rowlandson at his best, and the more one studies it the more one becomes convinced it can be by no one else. If so, the explanation is simplicity itself. The two were easy-going and good-natured: Wigstead suggests a subject, perhaps even gives an indication of it on paper; then Rowlandson finishes it in his own inimitable manner and allows his excellent friend's name to appear. I believe the same thing happened on several other occasions—e.g., in the case of that well-known print of the bookseller's shop, in which a thin, needy author is appealing to the fat proprietor, whose hands are firmly fixed in his pockets.

Finally, a brief note of the process of aquatint (quite different from etching and mezzotint, both of which have recently been discussed on this page). The method is particularly adapted for the reproduction of the washes of water-colour, and depends upon the partial protection of the plate by a porous ground (asphaltum or resin) through which the acid can bite into the copper. The result is less rich and deep than can be obtained by mezzotint, but—in good hands—has a delightful transparent quality. The inventor of the process—or perhaps, rather, the man who first made full and successful use of it—was Le Prince, whose earliest aquatints (*gravures au lavis*) are dated 1768.



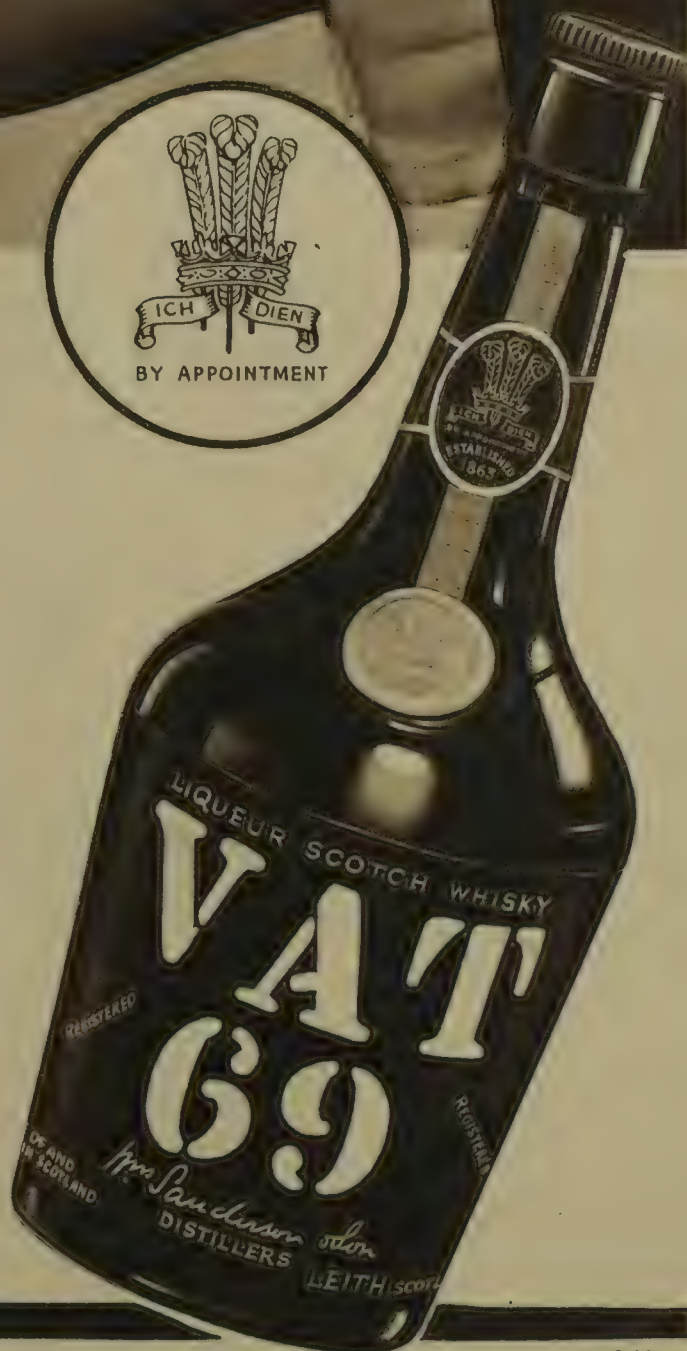
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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

WORLD TRADE RECOVERY.

SINCE it is generally agreed that a revival of foreign trade is essential, if ever we are to be able to set all our available workers to work and bring back full prosperity to our industries, all investors must be interested in the appearance of the first streak of dawn in the sky of international commerce. Our experience in these last four years of domestic recovery has certainly shown that oversea trade was not quite as all-important as old-fashioned free-traders used to suppose it to be. Thanks to revival of confidence, cheap money, and other influences that have put new courage into our business organisers, we have succeeded in putting more workers into jobs than ever before, and our Index of production, which measures the total output of the nation, has also topped all records. Those who tell us that we have done all this by "taking in one another's washing" delude themselves by the use of a false metaphor—we have been producing, distributing, and consuming a growing supply of goods and services and so improving our standard of life and comfort; but the fact that we have been able to do all this without much help from the demands of our oversea customers only shows how much further we might have gone on the road to complete prosperity and employment if foreign trade had been advancing at the same pace as our domestic activity. It is therefore a most welcome and hopeful sign when we are told by a League of Nations report on world trade that in 1935, for the first time since 1929—the year when the general collapse began—the value of the total imports and exports of the nations whose trade can be measured showed a slight advance when valued in terms of gold prices. So measured, the increase was just under 2 per cent.; and since sterling prices have been higher, the increase of foreign trade, expressed in them, amounted last year to more than 5 per cent.

TRADE AND TEMPER.

When we look at the extent of recovery continent by continent, it is striking, but hardly surprising, to see that the gold value of cross-frontier trade went back slightly in Europe, while that of all other continents combined rose by over 6 per cent. The largest advance was shown by North America, but all the continental groups outside Europe joined in the increase. Such is the practical result of the distracted state of the continent which once led the world in civilisation and in the arts of peace and prosperity, but now is racked by political friction, bloodshed, and murder. Thanks to this state of things, business confidence is only found in the northern parts of Europe and in this country, which is anchored off its extreme corner. Throughout the rest of the continent, such time and attention as the nations can spare from preparing for war, which they are, fortunately, too frightened to start, they devote to hampering one another's trade and preventing their citizens, as far as possible, from exchanging products across the frontier. And so, while the rest of the world goes forward in prosperity, bad temper and economic nationalism keep Europe lagging in the rear of progress. All which goes to show once more that political stability and international friendship are business assets of incalculable value.

CURRENCY STABILITY.

Another conclusion to be drawn from this review of world trade is that the recovery that has been

achieved has been substantially helped by the much greater degree of stability in rates of exchange that has been secured. The year 1935 was marked by a very great improvement in this respect. According to the calculations of the League's economic intelligence service, over 80 per cent. of world trade was conducted, during its course, on the basis of steady exchange rates; while the corresponding figure for 1933 had been less than 40 per cent. One most important result of this stability of rates of exchange in the sterling and dollar area was that the fall in gold prices was at last arrested, and in the second half of the year 1935 was turned into a slight advance. Further, this return to something like the steadiness that the gold standard used to provide had a

worst of such statistical compilations is that, owing to the long time required for the collection of the material, and the headlong pace at which economic conditions vary in these feverish days, they are almost certain to be out of date before they are published. In this case, however, there are already sufficient indications to show that we may expect the present year, when the time comes for summing-up its performances, to show still more favourable results. Throughout its course, as far as it has run, comparative stability in rates of exchange has been maintained among the members of the sterling group, and also between them and the United States dollar, though the latter, being now hitched, somewhat loosely, to gold, has been affected by the vagaries of the franc; these vagaries, however, have been successfully checked by the exchange equalisation funds in America and in England; and on the whole it may be said that international monetary management is learning and applying valuable lessons under difficult conditions. And again we may hope to see, when we look back over the record of 1936, that the rise in commodity prices has made further progress, helping to restore purchasing power to the primary producers, and so stimulating their demand for finished goods. It is thus reasonable to expect that the slight recovery in the value of international trade, which first manifested itself in 1935, will be found to have made further progress. The business recovery in America has been an enormously important influence on world markets, for we must never forget that in normal times the citizens of the United States consume about half of the total commodities produced by the world as a whole. The Presidential election that is now approaching, and its result as affecting business sentiment in America, are thus questions of the highest moment for world trade and so for British industry; and the answers to them can only be guessed at.

STABILISATION CONUNDRUMS.

Such guesses as American visitors now in England are ready to make concerning the election and its effects—whichever way it goes—on business opinion, are various and dubious. As a rule, they seem to be rather surprisingly anxious about the future state of affairs in Europe and the question whether stabilisation of currencies on a new basis, if and when it can be agreed on, will cause a great reflow of funds from America to the Continent. The Wall Street market has lately shown itself a good deal more sensitive than the London Stock Exchange to the unpleasant events now happening on the other side of the Channel. Which, perhaps, is fortunate, for this fear, so unusual in America, about what may happen on this side of the Atlantic, has had the wholesome effect of checking optimistic enthusiasm among Wall Street speculators. In the meantime, English investors can only hope for the best with regard to world trade and the future course of American recovery, and thank their stars for the fact that, whatever may happen about these external matters, we have laid here a solid foundation, in conjunction with our kinsmen and friends in the sterling group, on which we can continue to build up a growing fabric of domestic and Imperial prosperity. It is true that rising prices of raw materials, and of other items in cost of production, may have some effect on the rate of profit that will, in future, be gained by our industries; on the other hand, the increased purchasing power in the hands of producers of materials, and of wage-earners as wages rise, will mean a larger turnover and so help to maintain net revenues.



THE INSPECTOR-GENERAL OF THE POLISH ARMY DECORATED WITH THE HIGHEST FRENCH ORDER BY THE PRESIDENT OF THE REPUBLIC: PRESIDENT LEBRUN BESTOWING THE GRAND CORDON OF THE LEGION OF HONOUR ON GENERAL RYDZ-SMIGLY.

President Lebrun bestowed the Grand Cordon of the Legion of Honour on General Rydz-Smigly, Inspector-General of the Polish Army, on September 2. The ceremony took place at an encampment in the Champagne district at the conclusion of the French Army manoeuvres. A number of Polish officers who accompanied General Rydz-Smigly were also decorated. The visit of the Polish General to France was an occasion of considerable international importance, and widely taken to presage an era of closer Franco-Polish friendship.

stimulating effect on the total volume of trade, and especially the trade in capital goods, which appears to have increased its proportion of trade as a whole. Trade in this class of goods is, naturally, particularly sensitive to exchange fluctuations, since it is usually financed by longer credits; and long credits can only



A STATUE INSPIRED BY THE HEROIC GERMAN FIELD-ARTILLERY OFFICER WHO HELD UP THE TANK-ATTACK AT THE BATTLE OF CAMBRAI: THE UNVEILING OF THE GERMAN FIELD-ARTILLERY WAR MEMORIAL AT COLOGNE.

A memorial to 150,000 German field-artillerymen who lost their lives in the war was unveiled on the banks of the Rhine at Cologne on August 30. The figure of the artilleryman defending his gun with hand-grenades was inspired by a famous incident in the Battle of Cambrai. The advance of the British tanks, which proved irresistible elsewhere, was held up in front of the hill of Flesquières. Three batteries hidden in the orchards of the village picked off the tanks as they appeared on the skyline. When all but one gun had been silenced, an officer, Lieutenant Muller, single-handed scored several hits, and earned the unique honour of being mentioned in Haig's dispatch.

be granted with any approach to confidence when there is a reasonable probability that the exchange values of the moneys of the lender and borrower will not be subjected to violent fluctuations.

THE PRESENT OUTLOOK.

Such are the hopeful conclusions drawn from the experience of 1935, which may be regarded by impatient readers as somewhat ancient history. The



TWO DOWN IN FIVE MINUTES

By The FOOTBALL CORRESPONDENT

SCHWEPPE'S Tonics proved a great draw at the 'White Hart' last night. Keen, clean and bubbling with life, they scored twice in less than five minutes and then managed to pass a third inside. Towards closing time the opposition (who had been heading for other drinks than Schweppes) found themselves with no inside left and heavy charges had taken a lot out of them. On this sparkling showing I have no hesitation in predicting that Schweppes Tonics will remain at the head of the table.



Schweppes

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THE CHRONICLE OF THE CAR.

UNLESS the international situation gets worse than it is at the moment, I foresee that when Parliament settles down to the work of the new session, early in November, roads and traffic questions will occupy a good deal of attention in the House of Commons. One of the first measures to be discussed will be the Bill for vesting control of certain of the main roads in the Ministry of Transport. This really ought to be a non-contentious matter, since it seems sufficiently obvious that the reform this Act is designed to effect is long overdue, but I imagine it will meet with considerable opposition from county councils and others representing those sacred interests known as "vested." That it will pass in some shape or form goes without saying. Of course, until the Bill is published comment is impossible, but there is one matter which I should very much like to see ventilated beforehand, and that is general road policy as it affects new construction in the future.

Up to the present there has really been no such thing as a considered policy. In fact, it would be impossible to formulate one under the present chaotic system—or want of system—under which the roads are administered by a thousand and one different authorities. Instead of taking the long view, visualising as far as possible what the traffic developments of the next fifty years are likely to be, and setting out a definite policy of construction, we have tried hitherto to meet those needs by widening and improving existing roads and, where necessary, by-passing large populated areas. Even the latter has been shown to be a failure by the ribbon building, which the Government had no power to check until quite recently. Roads that were meant to facilitate the passage of fast traffic and to avoid populous areas have, in some cases, developed huge residential towns

along their length, where traffic is more hampered and restricted than in the places these roads were meant to relieve. That has now, fortunately, been stopped, but not until the harm had been done.

What we want is a considered policy of new construction and not one of tinkering and improving existing highways. Not that improvement of the kind I have in mind is to be left out altogether. Obviously it would be wrong policy to allow useful roads to become derelict, but the point is that sooner or later we shall have to construct new trunk highways, and the longer this is delayed the more money will have to be expended. We have more vehicles to the mile of

highway than any country in the world, yet our highway system has been allowed to fall far behind those of other countries. Germany and Italy are cases in point. Ignoring, for the most part, the existing main roads, both these countries have embarked upon a far-sighted policy of new construction, and each now has trunk highways far and away in front of our own. Agreed that there is more in the policy than a simple desire to cater for the ordinary traffic of the future. Regarding the road maps of Italy and Germany, it is perfectly clear that policy has been in large part based upon possible military needs. That, however, is beside the point. Whatever the reasons behind the policy, there is no doubt about its wisdom, even when viewed solely from the standpoint of civil traffic requirements, as they will undoubtedly develop in the years to come. Is it too much to hope, then, that when the Minister of Transport tables his Bill in the autumn, it will be accompanied by a clear and considered outline of future constructional policy?

The speed limit of 30 miles an hour in built-up areas has now been in operation for some eighteen months—time enough to judge of its effect on the

(Continued overleaf.



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Merano: Promenade Regina Elena

(Continued.)

accident figures. Merely as a matter of opinion, I do not think it has really contributed to safety, and I imagine that anybody who has carefully studied the analysis of road accidents published recently by the Ministry of Transport will agree with that conclusion. However that may be, the limit is an experiment sincerely intended to enhance safety and, as such, it ought to be generally observed. As a matter of fact, I believe that at least 90 per cent. of motorists do observe it very carefully. Few, if any, object to it in principle, mainly because it operates in areas where it is practically impossible to exceed that speed during ordinary traffic hours. There are many exceptions, it is true, and roads have been scheduled for next to no apparent reason. The Minister of Transport, however, has removed the restriction from a large number of such roads and more are being de-restricted every week. But while it cannot be said that the law itself presses hardly on the motorist, its administration sometimes does.

Those of our readers who like to keep a pictorial record of their travels or holidays are perhaps not aware that a large number of the most wonderful photographs are taken with cameras weighing only a few ounces and giving a negative as small as 1 inch by 1½ inches. The Zeiss Ikon Contax is one of the most prominent miniature cameras. At the optical works of Zeiss, Jena, a series of thirteen interchangeable lenses have been specially constructed for this camera. One of these lenses is so rapid (f./1.5) that it allows exposures to be made nearly one-tenth of that which would be necessary even with many Press cameras, so that instantaneous exposures of such subjects as acrobats performing on the stage can be taken with the usual stage lighting. Pictures of horses jumping, tennis, the flight of a golf-ball through the air, stage shots of dancers and actors, all fall within the reach of the amateur, and also infra-red work and photo-micrography if he is scientifically minded.

"HENRIETTA MARIA."

(Continued from page 426.)

company, at Greenwich, Denmark Hill, and Sheen. Mr. Pepys was not impressed by the "very little, plain old woman"; but Mr. Evelyn was proud to entertain her and to listen to her voluble reminiscences of pet dogs. After so much endured, serenity—dignity she had always had—came to her as she waited for the end. "Young courtiers

and would sometimes tell members of the younger generation about them. She said with a sigh, but with a twinkle in her eye, 'If I had known the temper of the English some years past, as well as I do now, I had never been obliged to quit this house.'"

She had shown all her old obstinacy about the sleeping-draught which had been prescribed for her persistent insomnia; and when at last, in her sixtieth year (1669), she consented to take it, it gave her sleep indeed, for it was an overdose. Fate owed her that quiet and painless end. Her funeral oration was pronounced by Bossuet, in what is still one of the world's masterpieces of rhetoric. He had ample material for discourse not only upon the life of a queen but upon the vicissitudes of mortality.

C. K. A.



A DISTINGUISHED VISITOR TO VITTEL, THE FAMOUS SPA SITUATED IN THE VOSGES MOUNTAINS: M. EDOUARD HERRIOT (RIGHT), THE PRESIDENT OF THE FRENCH CHAMBER OF DEPUTIES, WATCHING THE VITTEL AVIATION MEETING, WHILE ON HOLIDAY.

went, and found themselves much entertained by a small upright figure with a fascinating resemblance to the fairy godmother of children's nursery tales. 'Maddam la Mère' sat in a favourite 'great black velvet chair,' backed by 'an India screen of six leaves.' Her corkscrew curls, which contrasted so strikingly with her tiny, parchment-hued face, were, like her rustling gown, her enormous eyes, and her waving fan, eternally and defiantly black. Every detail of her antique costume was just right—the finely bound devotional volume in her wasted hand, the single string of large pearls resting on her severe neck-gear. . . . She had seen all the heroes and villains of the past half-century,

English," than that in which Stratford-on-Avon is situated. And for exploring it at leisure there could be no better centre than Leamington, a town that is spacious and pleasant, with splendid public gardens, good hotels, an up-to-date pump room, and a long-standing tradition of fashion behind it. It is, of course, known to countless Americans, who make it their headquarters when they are visiting the Shakespeare country (which includes places of interest such as Kenilworth and Leamington), and is recognised as being one of the best of English spas.

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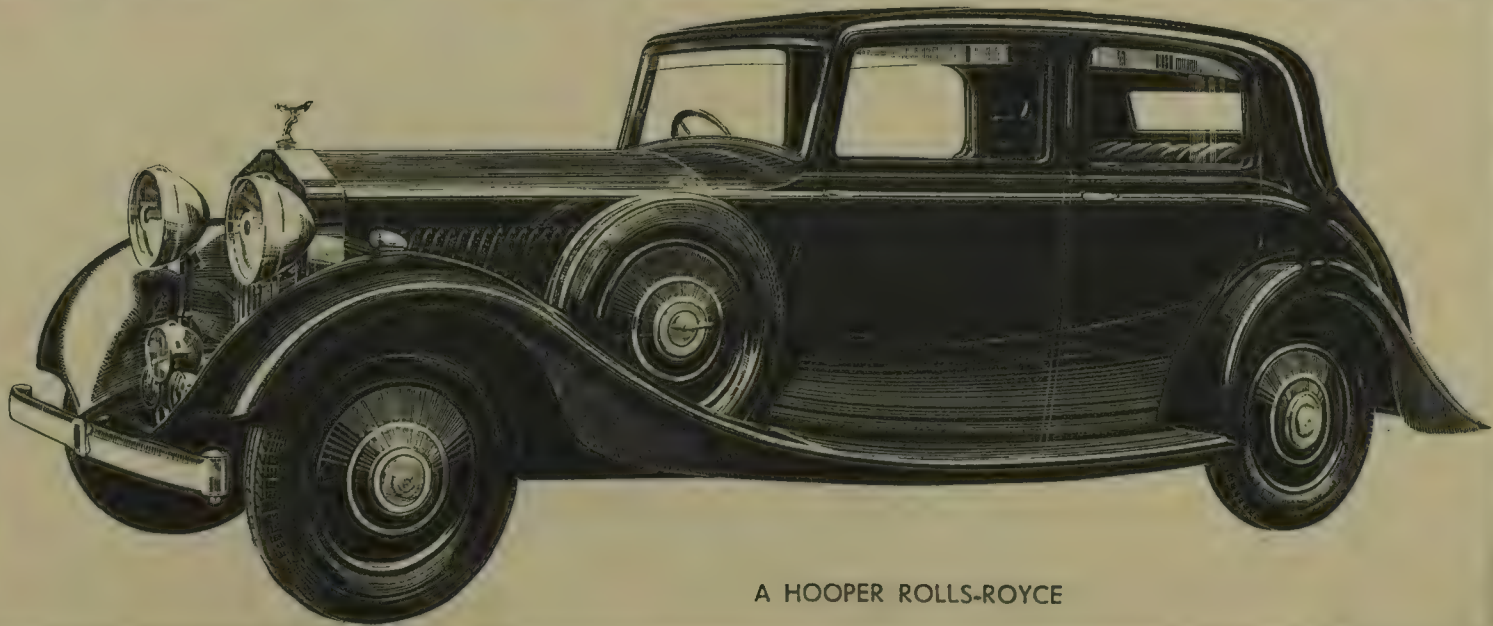
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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

LUGANO AND LOCARNO—IN THE AUTUMN.

SWITZERLAND is fortunate indeed in possessing health resorts for every season of the year, and autumn is the time when the two leading resorts of Canton Tessin, or Southern Switzerland, Lugano and Locarno, make a special appeal to visitors. Although in the Upper Tessin you will find pine, fir, and edelweiss—the whole



LOVELY LUGANO: A VIEW TAKEN FROM THE QUAY; SHOWING PICTURESQUE CASTAGNOLA, OVER WHICH TOWERS THE MONTE BRÈ.

Photograph by E. Meerkamper.

flora of Alpine regions—in Lower Tessin the vegetation is strikingly rich and semi-tropical in character, and when autumn tints are added to this luxuriance of leaf and flower, the landscape is especially beautiful. Nor will you see it to greater advantage than in the neighbourhood of Locarno and Lugano. Lugano, charmingly situated on the northern shore of the lake of that name, is a delightful combination of the old and the new; narrow, arcaded streets, very Italian in character, and a church, Santa Maria degli Angeli, dating back to the end of the fifteenth century, with a richly-decorated façade, and large and luxurious modern hotels and fashionable promenades fronting the lake, with an up-to-date *plage*, a *Kursaal*, and a golf-course. Southwards, Monte Salvatore stands guard over Paradiso, one of Lugano's beautiful suburbs by the lake, whilst above Cassarate, the other, towers Monte Brè, giving shelter to

picturesque Castagnola, two thousand feet below. You can ascend either of these two mountains by funicular railway and obtain wonderful panoramic views of the Alps and of Lake Lugano. The contrast between nearby hillsides splashed with the purple of ripened grapes and the distant snow-capped mountains is vivid in the extreme.

Across the lake, Monte Generoso, termed the "Rigi of Southern Switzerland," rises to a height of 5590 feet, and a very pleasant excursion is to Capolago by water, and then by funicular to a station some three hundred feet below the summit. The view from the summit extends to the mountains of Valais, the Bernese Oberland and the Grisons portions of Lakes Como and Maggiore, Lugano, the Plain of Lombardy, Milan Cathedral, and the Apennines! Other excursions are to Ponte Tresa and Tesserete, by electric railway; also to Sonvico; into the lovely Cassarate Valley, where there are charming little villages; and Gandria, a very picturesque old fishing-village, nestling on a sharply sloping hillside by the lake.

Locarno, at the northern end of lovely Lake Maggiore, placed itself definitely on the roll of fame when, on Oct. 16, 1925, the famous Pact was signed there, and visitors will find October there as pleasant as the leading statesmen of Europe found it eleven years ago. In a sheltered position, facing south, Locarno, lying at the foot of the slopes of the Southern Alps, has a splendid scenic situation, with magnificent views of lake and mountain. Like Lugano, it is screened from northern winds by high mountain-ranges, and has an incomparable autumn climate, with abundant sunshine.

It resembles Lugano also in its mingling of the modern and the mediæval, for it has arcades and quaint old alleys, and a castle bearing the name of the Visconti, that celebrated Italian family which for long ruled the city of Milan; whilst its newer attractions comprise fine hotels and restaurants, a casino, a *kursaal* and theatre, a charmingly laid-out Lido, and golf; and of particular interest to visitors is the

famous Conference Hall in the Courts of Justice, where the Locarno Pact was signed by Sir Austen Chamberlain, Signor Mussolini, Herr Stresemann, M. Briand, and other statesmen.

High up above the town on a rocky prominence is the romantic monastery of Madonna del Sasso, a pilgrim resort which has a collection of treasures of art. Above this is Orselina, which commands a glorious view, and other excursions from Locarno are to Ascona; to the pleasant little lake resort of Brissago, the most southerly of Swiss resorts on Lake Maggiore; to Binasco, in the beautiful Val Campo; and to the lovely Borromean Islands in Italian waters. It is of interest to note that by purchasing prepaid vouchers in this country, at any travel bureau, which can be exchanged for the actual tickets in either Lugano or Locarno, visitors to these resorts can obtain six-day season tickets available for an unlimited number of journeys on the railways Locarno-Camedo and Locarno-Binasco, and between ports on the Swiss side of Lake Maggiore, these tickets entitling holders to a special reduction for one journey from the Swiss-Italian frontier to Pallanza, Borromean Islands, Stresa and back; and seven-day season tickets for an unlimited number of journeys on the railways Lugano-Ponte Tresa; Lugano-Tesserete; Lugano-Cadro-Dino; Cassarate-Monte Brè; and Paradiso S. Salvatore; and for steamboat services on Lake Lugano, whilst holders of the latter tickets are entitled to a special reduction of 40 per cent. on the Monte Generoso railway.



LOCARNO: A GENERAL VIEW SHOWING THE BEAUTIFUL LAKE FRONT AND THE HEIGHTS THAT GIVE IT SHELTER.

Photograph by Steineman.

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THE PLAYHOUSES.

"SWING ALONG," AT THE GAIETY.

IN musical comedy it is difficult to know when to blame the author or to praise the actor. Certainly the three gentlemen responsible for this "book" haven't provided much in the way of plot; nor is their dialogue particularly scintillating. On the other hand, it must be admitted that Mr. Leslie Henson and Mr. Fred Emney get a great number of laughs—even from lines such as this: "What's the difference between a riddle and two elephants sitting on a bun?" "One's a conundrum, the other's a bun under 'em!" It is said that most actors, at some time or other in their career, yearn to wear skirts on the stage. If this be true, Mr. Henson must be the envy of the entire theatrical profession. Not only does he impersonate the leader of the Yellow-Shirts, but later enlists in the ranks of the rival faction, No-Shirts. He plays an old-fashioned girl, embarrassingly drawn into a discussion on lingerie; poses as a bride on her honeymoon, and winds up as a can-can dancer. Mr. Henson is a generous star; he gives his brother comedians their chances. Mr. Fred Emney, a rich comedian, who makes a perfect "feed," has quite his share of what is going in the way of witty lines. In an immensely

funny quartet of chamber music, Mr. Henson contents himself with a double bass, leaving to Mr. Richard Hearne the more obvious humours of getting entangled with a sousaphone. Miss Louise Browne and Mr. Roy Royston provide what is felt to be necessary in the way of love interest. Miss Browne sings and acts pleasantly, and dances deliciously. Mr. Gavin Gordon deserves praise for his singing as the leader of the No-Shirts. The music is tuneful; and there is an attractive chorus. "Swing Along" should certainly prove as popular as any other musical comedy in which Mr. Henson has appeared.

"O-KAY FOR SOUND," AT THE LONDON PALLADIUM.

Those "crazy" comedians Messrs. Nervo and Knox, Naughton and Gold, and Flanagan and Allen reach inspired heights of lunacy in Mr. George Black's latest production. Some of their lines are on the broad side, but in the main their jokes will offend few. One of the funniest turns is an all-in wrestling match, with a running commentary by Teddy Knox, first as an American who, having written out his speech, doesn't trouble to watch the fight; and then as a very "precious" B.B.C. young man, too anxious to recognise distinguished people in the audience to look at the fight. The six comedians

get many laughs with their burlesque of melodrama, and as six "willing shirkers" press-ganged abroad the *Victory*. Patriotic spectacle is a big feature of this revue—Drake playing bowls on Plymouth Hoe, with the galleons of Spain no more than a gunshot away; Nelson on board the *Victory* on the eve of Trafalgar; and, finally, a modern Navy Week, with a huge *Queen Mary* sailing across the stage. The final scene, the foyer of the Empire on the occasion of a fashionable film première, is a fine piece of work, Lucienne and Ashour having an effective apache dance, with the girl, at the end, turning the tables and "beating-up" her partner.

BOOKS OF THE DAY.

(Continued from Page 428.)

Mr. Roberts has written a long and illuminating introduction, which, incidentally, includes a good explanation of Mr. Eliot's "The Waste Land." The thirty-six poets represented include W. B. Yeats, Gerard Manley Hopkins, D. H. Lawrence, Wilfrid Owen, Robert Graves, Louis MacNeice, and W. H. Auden.

Among a number of books representing individual singers may be noted "SELECTIONS FROM THE POEMS OF DOROTHY WELLESLEY." With Introduction by W. B. Yeats; and a Drawing by Sir William Rothenstein (Macmillan; 5s.). "In this little book," writes Mr. Yeats, "Lady Gerald Wellesley has, at my persuasion, collected from her *Poems of Ten Years* and from unpublished work, such poems as best represent her talent. . . . Some months ago, when recovering in bed from a long illness, I read many anthologies. . . . It was perhaps my illness that made me hard to please, for almost all seemed clay-cold, clay-heavy. . . . Then, in an anthology edited by Sir John Squire, I found poems signed 'Dorothy Wellesley.' Though she is well known among the younger poets and critics, I had never heard of her. My eyes filled with tears. I read in excitement that was more delightful because it showed I had not lost my understanding for poetry." It would be superfluous—if not impertinent—to add to such a tribute.

To conclude—here is a little list for poetry-lovers of books which I have perhaps kept a little too long "in stock"; but which even now it is not too late to recall. They are "A FULL MOON IN MARCH." By W. B. Yeats (Macmillan, 5s.); "THE COLLECTED POEMS OF JAMES ELROY FLECKER." Edited with an Introduction by Sir John Squire. Fifteenth Edition (Secker; 5s.); "SELECTED POEMS." By A. E. (George W. Russell) (Macmillan; 5s.); "THE YOUNG KING." A Play by Laurence Binyon (Macmillan; 6s.), a poetic drama on the rebellion of Prince Henry against his father, Henry II.; "POEMS," by Louis MacNeice (Faber; 6s.); also three paper-covered booklets—"THIS DUST." And Other Poems. By G. H. Vallins; "THE CONQUERORS." And Other Poems. By Robin Hyde (Macmillan's Contemporary Poets; 1s. each); and, lastly, "THE CHORD OF IRON." An Elegy on Sir William Watson. By Wallace B. Nichols (Ward Lock; 1s. 6d.). Evidently there is still "hope for modern rhyme." C. E. B.

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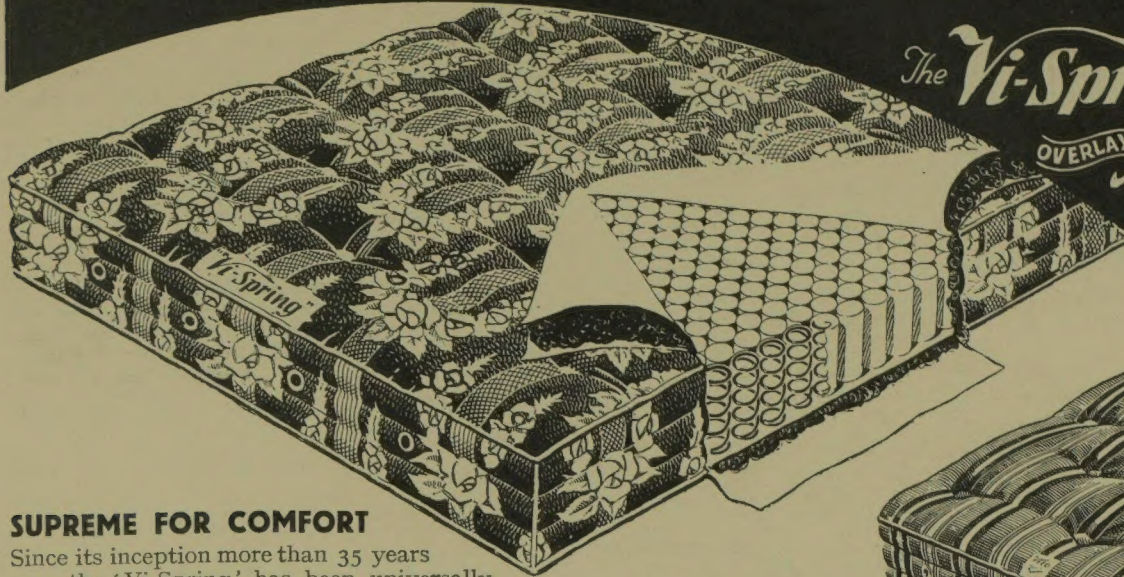
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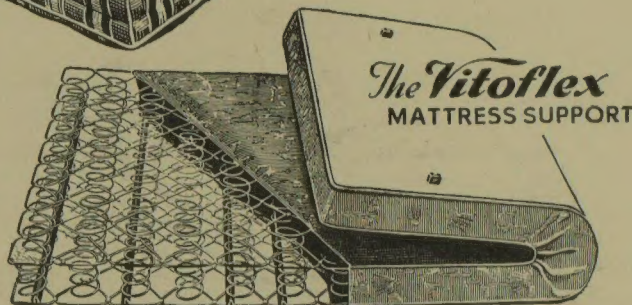
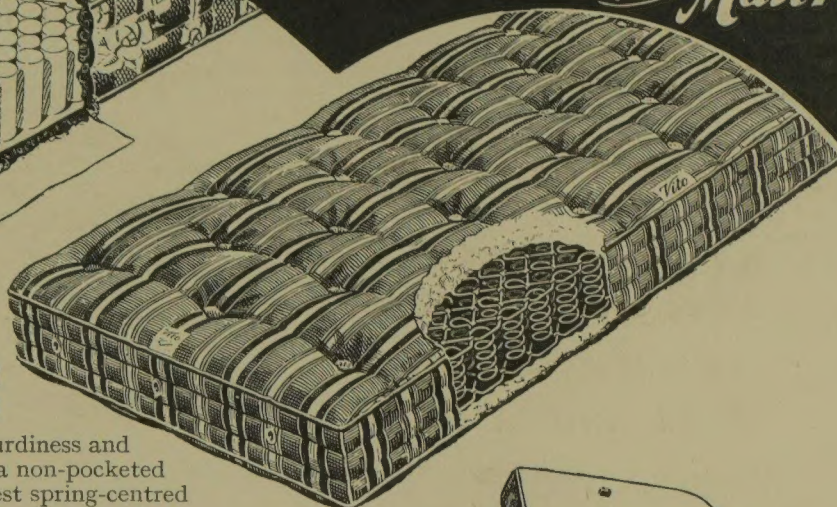
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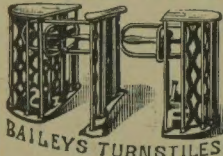
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